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GENDER AND THE POLITICS OF THE GAZE IN BRONTË'S *WUTHERING HEIGHTS*

Mariza Tulio

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_____

Prof. Dra. Glória Gil
Coordenador do Curso de Pós Graduação em
Letras/Inglês e literatura Correspondente

Banca Examinadora:

_____

Prof. Dra. Cláudia Junqueira de Lima Costa
Orientadora e Presidente

_____

Prof. Dr. Antonio João Teixeira
Examinador

_____

Prof. Dra. Maria Lúcia Milléo Martins
Examinadora

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ABSTRACT

GENDER AND THE POLITICS OF THE GAZE

IN BRONTË'S *WUTHERING HEIGHTS*

MARIZA TULIO

UNIVERSIDADE FEDERAL DE SANTA CATARINA
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Supervisor Professor: Cláudia Junqueira de Lima Costa

The objective of this thesis is to present an analysis of whether Catherine's image has been shaped by the male gaze, how she contends with the three looks of the male gaze – the look of the characters, the look of the reader, and the look of the author - and finally, wheter the male gaze is broken. The theoretical parameter of this analysis, the concept of the male gaze, is theorized by Laura Mulvey in the article "Visual Pleasure and Narrative Cinema" (1975) which critiques the relation between the male gaze and the female image within the patriarchal molding of visual pleasure. Borrowing Mulvey's critique of the gendering of visual pleasure in films, which pertains to the context of classical Hollywood cinema, I have articulated her theory in relation to Emily Brontë's *Wuthering Heights*, to examine the dynamics of the male gaze regarding the female character, Catherine. This study also aimed at examing the extent to which Mulvey's theoretical paradigm produced for cinema could be articulated specifically in relation to a literary text written in the nineteenth century.

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RESUMO

GENDER AND THE POLITICS OF THE GAZE IN BRONTE'S *WUTHERING HEIGHTS*

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UNIVERSIDADE FEDERAL DE SANTA CATARINA
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Orientadora: Cláudia Junqueira de Lima Costa

O objetivo deste estudo é apresentar uma análise de como a imagem de Catherine é moldada pelo olhar masculino, como ela enfrenta os três tipos de olhar - o olhar dos personagens, o olhar do leitor, e o olhar do autor – e finalmente, se o olhar masculino é interrompido. O parâmetro teórico desta análise, o conceito do olhar masculino, é teorizado por Laura Mulvey no artigo "Prazer Visual e Cinema Narrativo" (1975) o qual critica a relação entre o olhar masculino e a imagem feminina do prazer visual moldado pela sociedade patriarcal. Através da crítica de Mulvey do prazer visual generizado em filmes, que pertence ao contexto do cinema clássico de Hollywood, articulo sua teoria em relação ao romance *Wuthering Heights* de Emily Brontë para examinar a dinâmica do olhar masculino em relação à personagem feminina Catherine. Este estudo teve também por objetivo analisar o quanto o paradigma teórico de Mulvey produzido para cinema poderia ser aplicado especificamente em um texto literário escrito no século XIX.

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CHAPTER ONE

Elements of Narrative

The author of *Wuthering Heights*, Emily Brontë, was one of the female writers of the nineteenth-century – a period considered the beginning of the female literary tradition – who created some of the most compelling characters in the history of the novel. Though Brontë completed only one novel, *Wuthering Heights* is often acknowledged as one of the greatest work in the history of women's writings. According to Bomarito and Hunter, Brontë's novel is recognized as "the most complete, with the most expansive vision of both men and women" and has been an important work in the study of gender in literature for its "depiction of polarized gender differences and women's desires" (429).

In the introduction of his book, Hayley R. Mitchell claims that *Wuthering Heights* is not a conventional novel for its time for many reasons. One of them is that it is a difficult work to limit to a particular genre of fiction, for it contains elements of Romantic, Gothic and also Victorian Domestic fiction: "Romantic fiction in its emphasis on folklore and the supernatural; Gothic fiction in its demonic portrayal of Heathcliff and the themes of imprisonment; and Victorian Domestic fiction, in which idyllic family and community relationships are the ultimate goal" (11). Mitchell also observes that we, readers, much as the novel's early reviewers, may feel disconnected from the world of *Wuthering Heights* and do not see ourselves either in the Brontë's impassioned, sometimes frightening characters or in their surroundings. However, Mitchell argues, "we do recognize the emotions - anger, revenge, lust, affection, grief, and love," and adds that the novel's power "is not in the physical world of the novel, but

in the forces behind the emotional one" (12). Perhaps our sympathy for *Wuthering Heights* is due to the power which emanates from the story, and for this reason, the book has fascinated generations of readers.

Due to the prejudice against female authors of that period and the fact that they were not respected as serious writers, Brontë adopted a pseudonym ambiguous in gender, Ellis Bell. By the time *Wuthering Heights* was published it was not immediately well received by the critics and provoked prompt critical response, which was produced under the assumption that Ellis Bell was a male and that "no woman could ever write such a shocking, masculine novel" (Mitchell 21). Although the first edition sold out and was received with acclaim for its "power," it was criticized and described by some critics as "eccentric, depraved, corrupt, cruel, and lacking in social or moral value," failing to "replicate middle-class ideals," as Nicola Thompson remarks (qtd. in Mitchell 21). According to the patriarchal society of the Victorian period, when the novel was written, it should include socially sanctioned moral values and show well behaved characters (Mitchell 21). By contrast, feminist critics have challenged such patriarchal assumptions of literary value, showing the ways they perpetuate the dominant ideology of the so-called superiority of men over women.

Considering that one of the concerns of the study of gender is to reflect on how the concept is constructed and represented in female literary works, the present research aims at investigating the representation of women in Emily Brontë's *Wuthering Heights*. Specifically, I shall investigate whether Catherine, a female character, is molded in the novel through the gendered gaze.

The theoretical parameter for analyzing the representation of women in *Wuthering Heights* is the concept of *male gaze* firstly theorized by Laura Mulvey in "Visual Pleasure and Narrative Cinema," in which she criticizes the relation between

the *male gaze* and the female image within the patriarchal molding of visual pleasure. I shall borrow Mulvey's critique, which pertains to the context of classical Hollywood cinema of the 1930s, 1940s, and 1950s, in order to verify the extent to which Mulvey's theoretical paradigm can be articulated specifically in relation to a literary text written in the nineteenth century. Although Mulvey's theory is related to cinema, the focus of this study is not on film but is geared towards the gendered construction in a literary text. To do so, I will relate the three kinds of look within the cinematic diegesis (filmic elements such as *literary design, visual design, cinematography, editing, sound design, and audience*) to the structure of narrative within the novel (literary elements such as reader, author, plot and point of view). Thus, my objective is to employ Mulvey's analytic tools developed to examine narrative in film in a literary narrative. In doing so, I will examine how Brontë's novel responds to Mulvey's critique of the so-called *male gaze*.

I have chosen to develop my analysis based on Mulvey's theory for the very reason it emphasizes the representation of women, despite the fact that her theory is related to the gendered construction in films, not in a literary text, another point I think is interesting and significant to be developed. Another reason for this choice is due to the richness and complexity of her theory, since she has based her work in the relationship between feminism and psychoanalysis, considered by many feminist scholars to be a very polemical and controversial field of knowledge. This kind of approach has been essayed before. Richard Pearce, in his article "How Does Molly Bloom Look Through the Male gaze?," articulates Mulvey's theory in relation to James Joyce's *Ulysses*' eighteenth chapter, named Penelope, to examine the dynamics of the *male gaze* regarding the female character, Molly Bloom. He applies and extends the gaze theory to Joyce's novel, thus inviting the reader to reflect on questions of

appropriation of power. A similar analysis could be carried out with *Wuthering Heigts* in a more detailed way. That is the case of this study that is not only an article, but a master thesis. Pearce also offers an intriguing argument saying that the structure of a traditional realistic narrative with realistic characters in a realistic storyline in a novel is the same we find in films. And the pleasure we take in the darkness of a movie theater by looking when we are not seen is similar when reading a book (Pearce 41). This similarity is another interesting point to develop in my analysis by applying a theory related to cinema in a literary text.

This chapter introduces the main concepts concerning narrative: reader, author, plot and point of view as developed by Rita Felski in *Literature After Feminism*, and by Seymour Chatman in *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. These terms are fundamental in the analysis of how Catherine's image has been shaped by the three kinds of the so-called *male gaze* in Brontë's *Wuthering Heights*. Through the narrative concepts, we can understand the reader's role in constructing the meaning of the novel and whether readers identify with the three kinds of the *male gaze* established by the characters', the narrator's, and the author's point of view in relation to Catherine. Since there is interdependence among each of these elements, it is necessary to understand each term, as they have an important and significant place in this study.

1.1 The Role of Reader

The role of reader in recreating literary works through the act of interpretation is very significant for literature and interpretation in general and also for this study. In order to gain a better understanding of the readers' responses to *Wuthering Heights*, we must take into account the role, contributions, and significance of the reader. The

concept of reader will be applied in the investigation of the three kinds of look stated by Mulvey, and although it will be worked more precisely in the analysis of the second look, the look of the reader, it will also be applied in the examination of the other two looks - the look of the characters at each other and the look of the author.

The reader is not a recipient for content, a passive and helpless figure before authorial manipulation. Rather, he engages in an active process of interpretation. According to Robert Crosman and Stanley Fish, the reader is not manipulated by the text; on the contrary, it is the reader who gives meaning to the text, which only comes into existence when it is read. The strength that derives from the text in fact derives from the reader's affective strength. Therefore, the reader is an active and creative agent in the presence of the text (José Endoença Martins 93). This actualization is realized by the interaction between the reader and the author, being the latter responsible for one-half of that actualization and the former for the other half. Thus, as Terry Eagleton states, "For literature to happen, the reader is quite as vital as the author" (65).

The role of reader started to be considered a relevant issue with the emergence of the reader response criticism, a literary school developed during the late 1960s and 1970s, particularly in Germany and America, in works by Hans Robert Jauss (1982), Wolfgang Iser (1978), Stanley Fish (1980), to cite only a few. This school focuses on the reader or audience and their experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work.

New Criticism, a trend in English and American literary criticism from the 1920s to the early 1960s, advocated that only that which is within a text constitutes its meaning which, in turn, is totally unaffected by anything outside. It emphasized close reading and regarded texts as a self-sufficient artifact with its intrinsic and formal

elements, therefore ignoring and rejecting criticism based on extra-textual sources, including the intention of the author and the reader's role in recreating literary works through the act of interpretation. By contrast, reader-response critics claim that, to understand the literary experience or the meaning of a text, one must look to the processes readers use to create that meaning and experience.

As Eagleton observes, many questions appear when reading a text, and to find the answers, to interpret the meanings of the work, the reader speculates and makes a set of inferences. As we read on, he suggests, we have "to construct questionable interpretations" of the facts which are withheld from us in the text, and also "hypotheses about the meaning of the text" (65). He adds that "the text itself is no more than *a series of 'cues'* to the reader, *invitations to construct* a piece of language into meaning" (65; emphasis added). In other words, the author provides the textual cues; the reader does the work.

This happens with *Wuthering Heights*, for Brontë with her meticulous and intrincate narrative structure compels the reader into a complex process of construction of the novel's meaning. One example is when Nelly says Catherine is pretending to be ill and we are given some indication that it is not true. She is really ill. Of course, literary meanings can change over time and in relation to different audiences and groups of readers, situation, and historical, cultural and social context.

It is relevant to emphasize that the reader interprets the meanings of the text based on their individual cultural background and life experiences. According to the scholars of hermeneutics[1], readers "*always* come to a work equipped with beliefs, assumptions, and prejudices" from a variety of social and aesthetical sources - such as "their immersion in a particular culture, their literary training," and their previous

[1] The term *hermeneutics* may be described as the development and study of theories of the interpretation and understanding of texts.

knowledge about a particular work and its author (Felski 9; emphasis added). As the work "is full of 'indeterminacies', elements which depend for their effect upon the reader's interpretation" and, as Iser points out, "there is no single correct interpretation which will exhaust the semantic potential of a literary text," the text can be interpreted in a number of different, perhaps mutually conflicting ways (Eagleton 66).

It is the case of the many different interpretations that the text *Wuhering Heights* motivated since it was published. The intrepretation can vary depending on the person, gender, culture, the social and historical moment or even the situation. Nevertheless, Iser calls attention to the fact that, despite the freedom to interpret a work, "we are not free simply to interpret as we wish. It must be in some sense logically constrained by the text itself" (Eagleton 73).

However, despite the reclaiming of the reader proposed by the reader response criticism, feminist critics claim that this school does not consider the gender of the reader, although such process would consequently mean the reclaiming of the female reader. Yet, this is not totally true, for, according to feminists, it is a much more complex process, due to the fact that the patriarchal experience contaminates the text that contaminates the female reader. The reclaiming of the female reader was made by an alliance between reader response criticism - which suggests that the reader is an active and creative agent in the presence of the text -and feminist criticism - which conceives of the female reader as a concrete individual and also as an active and creative agent. For feminist critics, despite the fact that both the male and the female reader are active and creative, there are some differences between the two kinds of reader.

Feminist critics claim that gender affects the way people read, for men and women bring "very different perspectives and experiences to the act of reading" (Felski

34). As Judith Fetterley has noted, although women do not find their own lives reflected in art, they "are taught to think as men, to identify with a male point of view, and to accept as normal and legitimate a male system of values, one of whose central principles is misogyny"[2] (qtd. in Felski 34). This process is called *immasculation* and is destructive for women due to the fact that to identify with the male point of view means to become a man. This way, men maintain the *status quo* keeping women under their control.

The same process happens in cinema, for films also disseminate patriarchal concepts to maintain control and dominance in a subtle way. Films shape and represent culture, teach people how to behave and to believe in certain things. Mulvey is one of the feminist critics who criticize the way cinema reflects the unconscious of patriarchal[3] society and how the image of female characters has been shaped by the male point of view. For this reason, Mulvey proposes the disruption of this gendered system of visual pleasure and suggests the creation of a new way of seeing.

The same suggestion is made in literature. As some feminist critics have noted, women do not only read for pleasure, but also for instruction, escapism, moral purpose or social identity (Felski 31). They are not always uncritical consumers, as some critics are used to saying. So, in order not to be influenced by a male text, the female reader needs to be a resisting reader, that is, through the dialogue and interaction with the text, she must favor "re-reading, re-vision," and "re-working of a well-known tradition of interpretation" (Felski 35). The female reader needs to look at the world from a new perspective, question familiar views about women and men and be open to change (Felski 34). Rather than submitting to the power of a text, the reader asserts her own

[2] Misogyny is hatred or strong prejudice against women. A concept related to misogyny is gynophobia, the fear of women, but not necessarily hatred of them.
[3] The term patriarchal means rulled or controlled by men. The patriarchal values are the beliefs that a male-dominated society hold near and dear, such as male superiority in most aspects of life, in which men are the most powerful members, and women are regarded as socially or constitutionally inferior.

power to challenge its authority" so as not to accept what is on the page, but "to identify and to resist the designs of the literary work" (Felski 34, 35).

So, the objective of this study is to reflect on the reader's responses to *Wuthering Heights*, and whether the readers identify with the male point of view established by the characters, the narrator and the author. As aforementioned, the role of author is as important as the role of reader in the process of reading a given work. In this study, the interaction between the reader and the author is very significant to the analysis of the second and the third look, for the reader is also compelled to identify with the author's point of view, in this case, Brontë's.

1.2 The Influence of Real Author and Implied Author

The concept of author will be applied in the analysis of the third look, the look of the author in literature that amounts to the look of the camera in cinema developed by Mulvey. As we are compelled to accept what is on the page as natural, correct, and inevitable, I will analyze Brontë's point of view inserted in *Wuthering Heights* - through the investigation of the structure of the novel, the plot, the possibility of the implied author's point of view to be inserted in the narrative, and the way readers are taught to read.

Discussions of authorship, the same way it happened with the role of reader, have raised some conflicting and diverging opinions regarding the merits of recourse to the author, even among some feminist critics. Whereas post-structuralists and some feminists are against authorship and, in agreement to Barthes, are in favor of the death of the author, others claim that it matters a great deal whether a work is produced by a man or a woman. A third class of feminists suggests that the author can be taken into consideration, not as a magical key that can take us to his/her real intentions, but as one

important layer of a work. In this study, the third group's view will serve as the basis of the analysis of the author. He/she will be taken into consideration – not as the source of meaning, but as one of the layers of the novel - for it is through the analysis of Brontë's point of view inserted in the novel that the investigation of the third look, the look of the author, will be carried out. It is important then, to understand the different views, and the social and historical contexts regarding the issue of authorship.

Post-structuralists, although they consider both the reader and culture as inseparable from meaning, were against authorship - at least in the minimal sense of the author seen as the prime source of the work's semantic content. Post-structuralism, the intellectual developments in philosophy and critical theory formed by a body of distinct reactions to Structuralism, emerged in France during the 1960s with the contribution of Roland Barthes, Jacques Derrida, Michel Foucault, and Julia Kristeva.

> Barthes, a key figure in the post- structuralist movement, developed the concept of the author in his article "The Death of the Author," in which he declared the metaphorical "death" of the author as an authentic and prime source of meaning for a given text. He argues that it is not possible to talk about authorship, intention or aspects that involve the moment of production or reception of a given work as a single, univocal and singular source. Barthes was against considering aspects of the author's identity – his political views, historical context, religion, psychology, ethnicity and biographical or personal attributes - and incorporating the intentions and biographical context on an interpretation of a text. For Barthes, "To give a text an Author is to impose a limit on that text; to furnish it with a final signified, to close the writing" (147). Besides, invoking the author was a way of repressing the richness and exuberance of writing by restraining it to a single, original, true meaning. For this reason, he denies the author a special and reverenced place in relation to their

> text, and puts the responsibility of interpretation on the reader's shoulders. For Barthes, "The essential meaning of a work depends on the impressions of the reader, rather that the 'passions' or 'tastes' of the writer; a text's unity lies not in its origins, or its creator, but in its destination" (147). Obviously the existence of a text implies on the existence of an author, but he is not a solid presence that precedes a work and guarantees its meaning. He does not simply create a text; on the contrary, a particular way of reading a text creates an author. And the meanings produced by this particular way of reading – which can reach far beyond anything that their creators may have imagined – may in turn generate differing visions of the author (Felski 63). If Brontë could read today the readings and the interpretations her novel provoked, probably she would be surprised by the meanings generated by her work and the visions about her persona, including this research that is based on theories produced many years after her death and inserted in a different historical, cultural and social context. To sum up, for Barthes, the death of the author meant the liberation of the reader. Thus, Barthes' 'death of the author' implies the 'birth of the reader' (Felski 57). Such a critical move 'opens' the text to an infinite number of interpretations.

In agreement to Barthes' view regarding the concept of authorship, Foucault argues that the author is a "projection, a figure who is invested with the reader's fantasies, dreams, and desires" (Felski 63). It means that readers, involved in a project of imagining a likeness of the author, shape their views on their own fantasies, dreams, hopes, and fears. Foucault is not as radical as Barthes is when he proposes the death of the author. Instead, he focuses his attention on how the name of the author functions. For Foucault, it is more interesting and useful to consider an author more as a function of a text's reception and a creation of a text's readers than as the creative genius of a work of art. The function of the author within a work is also a product of the cultural

circumstances that converged to produce the text at a given point in history. Foucault suggests that we may still speak of authors, but in ways that identify them as historical, constructed entities.

However, feminist scholars often saw things differently. At the same time that literary critics were claiming with Barthes the death of the author, feminst critics were concerned about the works produced by women. The second phase of feminist criticism, called gynocritics[4], sought to recover unknown writings by women and to reread well-known authors as Jane Austen and Emily Dickinson – whose works, feminists argued, had been misread - in order to map the female literary tradition[5]. Critics "speculated about the ambitions, desires, and fantasies swirling through the minds of female writers and wondered how the distinctive contours of women's lives might inform their creative output" (Felski 57). According to them, besides the material obstacles face by female writers – such as economic dependency, lack of time and space, marriage and motherhood - their works were considered as derivative, secondary, minor, and authorized. As they were gaining prominence in the literary academy and the interest in women's writing was increasing, critics harshly criticized those feminists for being in favor of authorship, and in reponse to some critics who questioned "what matter who's speaking?," they claimed that it mattered a great deal (Felski 58).

On the other hand, other feminist critics, in agreement with Barthes, refuted the issue of authorship. They believed that if we took the authors' gender into consideration, we were reinforcing some stereotypes and emphasizing the differences between male and female writers and consequently, as Toril Moi argues, ascribing "a single, fixed essence to women, female writers, and women's writing" (Felski 59). But

[4] Gynocritics is a term introduced by Eliane Showalter in her 1979 "Towards a Feminist Poetics".
[5] The earlier phase of feminist criticism had focused on women as readers of male texts.

there is a category of feminist critics that is steadily gaining ground that offered a third approach.

Although they partially agree with Barthes' proposition that the author is not the originating genius, they are neither so radical as he is when he proposes the death of the author, nor as some feminist critics are when they give too much weight to the author's gender. They have opted for more pluralistic and pragmatic approaches that are more cautious about presuming what a woman writer must be. These critics are against grouping literary works around "moral poles of virtue versus villainy or political dichotomies of repression versus resistance," for female authors were not simply passive and virtuous victims while men are the active villains (Felski 89). According to Marianne Noble, they also had "selfish desires, violent fantasies, contradictory ambitions, and competing identifications" (Felski 89). Some of these characteristics are clearly seen in *Wuthering Heights*: in the construction of its frightening and selfish characters, especially Catherine and Hethcliff; in the emotional intensity originated in the story through the emotions and the heavy atmosphere that surrounds the whole story. These traits were not so common in a novel produced in the Victorian period and it was probably for this reason that it provoked such an intense critical response.

Judith Newton and Deborah Rosenfelt, other critics cited by Felski who take part of the third group, expressed their dissatisfaction with the tendency to compete "male domination against female powerlessness and virtue, to present women as both totally dominated and esentially good" (Felski 89). They called attention to the multiple affinities and differences not only between women or between men, but also between male and female writers. So, they suggested a more objective and nuanced vision of female authorship that would see women as both victims and agents, and consider the many divisions of experience, ideology and politics between women. They also suggest

a substitution to the monolithic model of male power with a more nuanced vision of how maleness is shaped. According to them, "maleness is formed under intense ideological and social pressures, such that men of differing classes, races, and sexualities have very different access to power and privilege (89). Newton and Rosenfelt also argued that feminist critics, instead of trying to separate female literary tradition and thinking about women writers in relation to a rigid fixed binary of male/ female, they should read both male and female works together and focus their attention "to the many forms of influence, borrowing, and interconnection bewteen male and female writers" (90).

However, it does not mean that these feminists deny the signs of gender. On the contrary, they call attention "to the importance of difference and agency in the responses of women writers to historical formation" and to the fact that that female authors have been authored and shaped "by a multiplicity of social and cultural forces" (Felski 91). What they emphazise is that one should avoid "over-feminization,"[6] that is, give too much importance to the author's gender and to the idea that everything can be explained by gender. Felski notes that to be labeled as a woman writer is to limit her artistic and intellectual ability as if she were able to talk only about female experience (92). Yet, one should also avoid "under-feminization," that is, neglect the signs of gender in women's texts. For, in fact, such works can be influenced by both male and female writings of other authors, cultural milieu, historical and social context (Felski 91). It is relevant to emphasize that despite the fact that such works can be influenced and shaped by social and cultural forces, the female writers do have ability to act and to create. On the other hand, Felski calls attention to the fact that the refusal of being classified as a 'woman writer' it does not mean to deny her gender, race, and sexuality.

[6] The terms "over-feminization" and "under-feminization" were introduced by Elaine Showalter in *Sister's Choice: Tradition and Change in American Women's Writing* (Oxford: Clarendon, 1991).

Rather, “it is a question of recognizing that one is a woman, but that is not all one is; that one’s self – and one’s art – is shaped but not fully termined by one’s femaleness” (Felski 93).

Thus, according to this third class, we can take the author into consideration as one of the elements of a work, not the ultimate truth. For, as Felski has noted, it is not the author who fixes the meaning. On the contrary, the meaning of a work is dependent on the reading. An author is not a “solid and unshakeable presence that precedes a work of art and guarantees its meaning,” instead, an author is “a figure created by a particular way of reading, [. . .] a projection, a figure who is heavily invested with the reader’s fantasies, dreams, and desires” (Felski 63). This leads us to the concept of implied author, a term of literary criticism first developed by Wayne C. Booth in *The Rhetoric of Fiction* and explored later by Seymour Chatman in the article “In Defense of the Implied Author”.

Chatman states that the implied author is distinct from the real author - the biographical person who writes - and from the narrator - another object created by the real author, like the other characters in a work of fiction. The implied author consists solely of what can be deduced from the work. It is like a third entity, not a human being, which is the connection between the reader and the real author (Chatman 74-77). In Chatman’s words, “the implied author is the agency within the narrative fiction itself which guides any reading of it. Every fiction contains such an agency. It is the source – on each reading – of the work’s invention” (Chatman 74).

One cannot deny the existence of the real author for it is impossible to talk about a text without talking about an author, because the existence of a text implies on the existence of an author. However, the relation between the reader and the real author is not so simple. It is naive to believe that through the text, the reader has direct access to

the real author's view or intent[7] due to the semantic complexity of many texts. There can even be discrepancies between the narrator's and the real author's implications. (Chatman 76). The implied author serves for this purpose: to guide the reader to understand what is 'between the lines', to separate the denotation (what the speaker says) from the connotation (what the text means). It is important to emphasize that the meaning of a text "varies radically from reader to reader, from interpretive community to interpretive community" (Chatman 77).

So, besides the relation between real human beings (the author, who constructs the text and its principle of intent and invention, and the reader, who reconstructs it upon each reading) there are two intermediate constructions: one in the text, the implied author, which invents it upon each reading, and one outside the text, the implied reader, which construes it upon each reading (Chatman 76). Thus, although the reader is active and creative, she is responsible for only one-half of that actualization. As aformentioned, the other half belongs to the author and the interaction between the reader and the author is realized by the implied author (Chatman 75).

The concept of implied author will be applied in the analysis of the third look in the novel, the look of the author. We readers can perceive that there is an authorial voice infiltrated in the narrative of *Wuthering Heights*, not necessarily in the narrator's voice. For example, we can realize that there are many contradictions in what Nelly says and what the text implies to be the facts. The role of the implied author is to guide the reader to understand what is between the lines and to make the reader reflect on to what extent the narrator should be trusted. Nelly's voice does not necessarily express Brontë's point of view and nor it means that Brontë agrees with what Nelly says or does.

[7] Chatman, following W. K. Winsatt and Monroe Beardsley, prefers to use the term 'intent' rather than 'intention' when referring to a work's whole or overall meaning.

Besides the concept of reader and author, there is another indispensable element in the analysis of the meaning of the novel. Plot, the third literary element to be analyzed in this research, is very important for the analysis of Catherine's image in *Wuthering Heights*. Along with character, setting, theme, and style, plot is one of the fundamental components of fiction and a powerful device for the author to convey meanings.

1.3 The Implications of Plot

Plot is often designed with a narrative structure that includes exposition, conflict, rising action and climax, followed by a falling action and the resolution of the conflicts. It is closely linked to fiction and it is almost impossible to tell a story without a plot. It is indispensable and ubiquitous, seeming to be everywhere, not only in literature or in films but also in everyday life. In Carolyn Steedman's words, stories are "interpretative devices, powerful tools for making sense of our world and ourselves," and it is exactly for this reason that feminist critics care so deeply about plot (qtd. in Felski 96). However, the same way it happened wih the issues of readership and authorship, there are some diverging opinions about it among feminist critics.

There has been a lot of resistance to plot among some feminist critics for in their view the stories available for women rely heavily on male-authored plots. They suggest getting rid of the old persistent plot patterns with submissive, passive or seductive women and argue that there are few female heroes in these stories; only passive women waiting to be saved by the adventurous male heroes or turned into trophies for such heroes. This means, in their view, that femaleness and heroism do not coincide (Felski 97). For this reason, these feminists suggest that the female writers look forward rather than back and create new stories, with new plots. Something that in fact is happening nowadays. There is also some resistance to plot among feminist film theorists. One of

Mulvey's critiques is the distinction between what men and women are allowed to do in films. While men are the active agents who propel the story forwards, women are the passive objects outside the action of the story, waiting to be saved or rescued by those men (Benshoff and Griffin 237). However, this critique can be more suitable for the films of past. Many current films depict women in different ways. In the movie *Thelma & Louise*, for example, the female protagonists are the active agents while men are the passive sexual objects. They are put on display for the female gaze. In *Fatal Attraction*, Alex Forrester, the female character, is an editor of a publishing company, succesful but unmarried. She has an affair with Dan Gallagher, a happily married attorney. She is, at least in the first part of the film, the active part, the dominating person who takes the initiative and moves the story forward. Dan, the male character, is the passive and sexual object of the female gaze and desire.

Joanna Russ, one of these pessimistic feminist critics cited by Felski, is strongly against plot, for in her view "almost all plots in Western literature are reserved for men" (Felski 99). As Russ has noted, "There are, of course, plenty of women in such stories, but they do not guide or drive the narrative. They are without psychological depth or plausible motivation, existing only in relation to the hero, as a dangerous threat or enticing reward" (Felski 99). Thus, women are what men most desire or fear and, hence, are exactly what men want them to be. She also writes that plots are essentially male and adds that it is almost impossible to place a female character in a traditional male role. For her, this inversion of sexual roles does not work or can even be comical due to the fact that culture is male and "literary myths are for heroes, not heroines" (Felski 99). She concludes that the only available plot for women is the love-plot, in which they have only one possible end: to marry or to die. This critique is also more appropriate for works of past. This is what happens with Catherine in *Wuthering Heights*, perhaps for

the period the novel was written. Catherine marries Edgar, who is a getleman, denying this way her lover for Heathcliff. She betrays herslef and thus the only posible end is her death.

Russ argues that marriage is for men “only one part of a many-sided process of learning and self-development,” while for women it is the “fitting finale” (Felski 100). For this reason, she proposes to the female writers that they opt for lyricism - getting rid of chronology to explore images, phrases and memories - without resorting to plot (Felski 100).

Other feminist critics who are intensely pessimistic about plot claim that it is phallocentric for its excessive tidiness, linearity and organization toward a climax in which reality seems coherent and perpetrates a male-defined view of the world (Felski 103). They argue that male plot cannot deal with female experiences for their ambiguity and nonlinearity. According to Ellen Friedman and Miriam Fuchs, both cited by Felski, “traditional narrative is a sign of patriarchal mastery, an attempt to impose a single, fixed, order of meaning; feminine writing, by contrast, is marked by disorder, rupture, disorientation, incoherence, nonlinearity” (Felski 104). Mulvey also criticizes the linearity of the narrative in films towards a climax and then, to the final resolution to the conflicts. She suggests the creation of a new kind of cinema that refuted the principles of narrative. However, some critics did not agree with her opinion, and stated that the narrative cannot be totally abandoned by the feminist cinema. Teresa de Lauretis, for example, questions the extent to which the new cinema should abandon the narrative, for the most interesting works she has seen are neither anti-narrative nor anti-Oedipal (Malluf, Mello, Pedro 346).

Felski answers all the objections regarding the character’s roles in fiction and the linearity of plot. She disputes Russ’s criticism emphasizing that her views are much

more applicable when referring to works of past than to modern ones. *Wuthering Heights*, for example, was written in the nineteenth century, in the Victorian period, following and dominated by the romance-plot.

Felski's argument is based on the fact that in the current literary scene there are many female protagonists/heroines in male roles, although in a different way - for instance, they do not glorify violence and discard the femme fatale. She adds that it is possible to put female characters into traditional male plots; yet she emphasizes that it is not just "a matter of dropping a female protagonist into a male story and leaving everything else unchanged, but of *adapting* and *tinkering* with the old structure so that it fits the new protagonist" (101, emphasis added). This adaptation is possible by stretching and changing texts in order to "accommodate the changed gender dynamic, unfolding new and unexpected layers of meanings" (Felski 116). Therefore, Felski concludes that plot is much more elastic and malleable than Russ implies.

Regarding the issue of marriage developed by Russ, Felski points out that the marriage plot is not always seen from a negative perspective. It does not mean that if a story ends in marriage it is imposing a male defined view on naive female readers, for in fact, this kind of novel "reveals much more about women's fantasies and desires than about men's; it does not simply reflect current gender roles but imaginatively reworks and reshapes them in the light of its readers' desires" (Felski 107). Also, according to Felski, one should not take into consideration only the end of a novel and overestimate the climax for on the one hand, depending on the kind of reading, there can be more than one climax; on the other hand "there is no reason to assume that all the meaning is to be found in the final formulaic flourish and none in the baggy and unwieldy middle" (107). Felski says that even in Victorian novels that end in marriage, such marriages can be frayed under careful examination (106). In *Wuthering Heights*, Catherine's marriage

with Edgar can be seen from a negative perspective, for when she decided to marry him - for she prefers to live in accordance to what is socially expected - she denies her love for Heathcliff. However, if Catherine had married to Heathcliff instead of Edgar, perhaps she would have a happy end. On the other hand, there is much to be analyzed in relation to Catherine's desires and thoughts throughout the novel rather than in the final climax. Besides, there are at least two points in *Wuthering Heights* that could be identified as the book's climax. The first is in chapter XVI, almost in the middle of the book, in which Catherine's death is the culmination of the conflict between herself and Heathcliff. It removes any possibility that their conflict could be resolved positively. The other climatic scene occurs in chapter XXXIV, at the end of the book. After Catherine's death, Heathcliff merely extends and deepens his drives towards revenge and cruelty. However, the desire for revenge is weaker than the true love and he became more and more obsessed with the memory of Catherine, to the extent that he begins speaking to her ghost. He becomes weaker and weaker as he approaches death and eventually dies. Now he can be reunited with his beloved Catherine.

For all the reasons cited above, Felski, like other feminist critics who are also hotly in defense of narrative, asserts that plot is a precious resource both in literature and in life and that it is not necessary to reject plot, in the sense of organization of events; otherwise it could be seen as formless and messy. Felski points out that we should take advantage of plot and instead of "subverting, fragmenting, disrupting, or undermining existing plots" we should look at them with new eyes, "embellishing, rearranging, modifying, supplementing, expanding" (108). And, despite the apparent linearity of narrative, look for hidden cues in caesuras, holes, pauses and shifts. In agreement to Patricia Yeager's words, Felski adds that "we should celebrate the novel's formal capaciousness rather than mourning its constraints" (106).

It is also relevant to emphasize that the viewpoint from which a story is told and the kind of reading have an important role in understanding the meaning of a story. Although *Wuthering Heights* was written in the Victorian period, following and dominated by the romance-plot, it can be read in a different way, different from the way dictated by men, and instead of overestimating the end of the story, try to uncover the female fantasies and desires throughout the novel. This leads us to the fourth concept concerning narrative analyzed in this research, that is, point of view.

1.4 Point of view

The concept of point of view is, undoubtedly, the most important element for the proposed study, for it is through it that I will carry out the analysis of Catherine's image based on the other elements developed above: reader, author, and plot. I will analyze the male characters' performance in the novel which expresses their point of view regarding Catherine, taking into account Chatman's concept of *fallible filter*. Next, I will investigate the performance of the narrator, Nelly Dean, with whom readers are compelled to identify, and the narrator's point of view taking into account Chatman's concept of *(un)reliable narrator*, and *homodiegetic narrator* or *character narrator*. Finally, I will examine Brontë's point of view by analyzing the structure of the novel, taking into account plot and the implied author's point of view inserted in the narrative.

In his article "A New Point of View on Point of View," Chatman claims that there is the need of different terms - rather than *point of view, focalization, perspective, viewpoint* or any other term – for the two different narrative agents, character and narrator, for the very reason that they have different kinds of mental experiences, "stances, attitudes, and interests" (141). Chatman proposes the terms *filter* for the character's mental experiences and *slant* for the narrator's attitudes.

As Chatman puts it, *filter* captures the "mental activities experienced by the character in the story-world – perceptions, cognitions, attitudes, emotions, memories, fantasies, and the like" (143). Only characters inhabit the story world and "can be said to 'see', that is, to have a diegetic consciousness that literally perceives and thinks about things from a position within that world" (Chatman 146). Consequently, only characters can be *filters*. Heathcliff, Edgar, Mr. Earnshaw, and Joseph, the male characters in *Wuthering Heights* to be analyzed in this research, are *filters* and exist only in the story world. They will be analyzed in relation to the first look, that is, the look of the characters at each other within the storyline in which they express their opinion about Catherine and also their attitudes towards her. Readers have access, through Nelly Dean's voice, to their point of view, perceptions, attitudes, and emotions. However, the text implicitly shows that sometimes, a particular character in a particular situation is what Chatman calls, a *fallible filter*. It is the case of Joseph in one scene in which he criticizes Catherine accusing her of doing something she does not do.

Chatman suggests the term *fallible filter* when "a character's perceptions and conceptions of the story events, the traits of other characters, and so on, seem at odds with what the narrator is telling or showing" (149). In his view, the character has less responsibility for the reliability than the narrator, for the character does not know or is aware of the discourse world. He does not have direct access to discourse. He is just living. For this reason, the character cannot be accused of being unreliable. Thus, Chatman suggests *fallible* rather than *unreliable:* "Fallible seems a good term for a filter character's inaccurate, misled, or self-serving perception of events, situations, and other characters, for it attributes less culpability to the character then does 'unreliable'" (150). This fallibility can be easily perceived in some situations of *Wuthering Heights* in which what Joseph says about Catherine is not in accordance with what the text hints for the

reader. Joseph's fallibility will be analyzed in the investigation of the first look, as I will show in chapter 3.

As aforementioned, narrator and character have different experiences and attitudes. Chatman asserts that the narrator is a reporter of the story events, the person who 'tells'[8], not an observer. Unlike the character, the person who 'sees', the narrator is a component of the discourse and exists only in the discourse[9] world, not in the story world. According to Chatman the narrator who never inhabited the story world, can only report, comment, or show the events but not perceive or conceive things from the story world. He inhabits only the discourse time and place. This kind of narrator is called by Chatman as *heterodiegetic narrator* (145). Lockwood, the new tenant at Thrushcross Grange, is a *heterodiegetic narrator* for most of the narrative in *Wuthering Heights,* for he tells the reader the story Nelly Dean has told him. He was not involved in the events of the past; thus, he exists only in the discourse world. However, in the very beginning and also in the last few chapters of the novel, besides being a narrator, Lockwood is also a character who inhabits the story world and takes part in the lives of the inhabitants of *Wuthering Heights*. In these few chapters, he is what Chatman calls, a *homodiegetic narrator* or a *character narrator*.

According to Chatman, *homodiegetic narrator* or *character narrator* is a narrator who is also a character that did participate and perceive the past events in the story. However, the *character narrator* does not literally see the events at the moment of the recountal. He tells the story based on memories of perceptions and conceptions seen in the past (Chatman 145). It is the case of Nelly Dean in *Wuthering Heights*. Although she is simultaneously a narrator and a character that participated in, and witnessed the events at the moment in which they happen, she tells the story based on

[8] The expressions 'the person who 'tells'' and 'the person who 'sees'' were coined by Gerárd Genette.
[9]Story-time is the time sequence of plot events, the time of the *histoire* while discourse-time is the time of the presentation of those events in the text.

memories of perceptions and conceptions seen in the past. To sum up, both *heterodiegetic* and *homodiegetic narrator* speak from discourse time and place. The difference is that only the second also inhabited the story time and place (Chatman 145). Despite the importance of Lockwood as a narrator, I will develop the analysis of the second look, the reader's identification with the narrator's point of view, by analyzing only Nelly Dean's performance, point of view and reliability. She is the chief and the official narrator, in which the narration is concentrated. Although Lockwood narrates the entire story as an entry in his diary and writes most of the narrative in Nelly Dean's voice, constituting this way a frame around her narration, he does not narrate Catherine's story. Lockwood focuses his narration, which begins with his arrival 20 years after Catherine has died, in the current situation of the inhabitants of the Heights. Nelly Dean, on the contrary, tells him the whole story of Catherine which happened in the past, before Lockwood's arrival. She reports what she witnessed during the most important period of time in the Earnshaw's family. Since my objective is to analyze Catherine's image, I will analyze only Nelly Dean's performance, which expresses male values I find relevant to be analyzed.

In Chatman's view, *slant* captures "the psychological, sociological and ideological ramifications of the narrator's attitudes" and can be expressed implicitly or explicitly, the latter being considered a 'judgmental commentary' which should not be confused with the character's view (143). Chatman argues that attitudes are rooted in ideology and the ideology expressed by the narrator may or may not be the same as that of the characters, real or implied author. The narrator can 'see' only in the discourse world and can experience the story world vicariously, that is, only through the character's words. When a story is narrated, it is as if the narrator got inside the character's consciousness and told the story through the character's sense of the

experienced events within the story world (Chatman 144). This is what happens in *Wuthering Heights* for Nelly Dean is not only a narrator but also a commentator. She makes some judgmental commentaries and makes remarks on other characters' feelings and thoughts based on her own interpretations of what she can see and hear. And her commentaries are extremely sexist. Nelly Dean is a censor of people's behavior and also very critical of Catherine's attitudes, displaying a willful and strong personality. However, as readers we can perceive that her observations are not always necessarily the same as that of the characters or the real or implied author. Sometimes, the facts she narrates do not correspond to what readers see. One example is the scene in which Catherine is really will and Nelly Dean thinks she is just pretending to be ill to call Edgar's attention. She is not always reliable. She is, according to Chatman's concept, an *unreliable narrator*[10]. For Chatman, the *unreliable narrator* is when "the narrator's account of the events (including what any character says or thinks) seems at odds with what the text implies to be the facts" (149). This term is a literary device in which the credibility of the narrator is seriously compromised; thus, this narrator is not credible. The narrator's unreliability can be due to a lack of knowledge, an attempt to deceive the reader, a powerful bias or even psychological instability. This unreliability can be expressed explicitly, but in most of the cases it is implicit, that is, it is not fully revealed, only hinted, leaving the reader to wonder how much the narrator should be trusted and how the story should be interpreted.

As we can realize, there are many contradictions in what Nelly Dean says, and the facts are not always the way she tells. Consequently, her credibility is seriously compromised and questioned by the readers. Brontë subtly compels us to judge Nelly Dean's actions and uses her opinions and actions to make the readers reflect on to what

[10] The term was introduced by Wayne C. Booth in his 1961 book *The Rhetoric of Fiction.*

extent the narrator should be trusted. Her voice does not necessarily express Brontë's opinions. Nor does it mean that Brontë agrees with her opinions and behavior. But it is through Nelly Dean's voice that Brontë was able to tell the whole story and put her opinions within the narrative. Thus, readers may perceive the presence of an authorial voice infiltrated in the narrative, not necessarily in the narrator's voice. This presence is that of the implied author developed previously. I will apply the concept of the implied author in the analysis of the third look, the look inscribed in the author's point of view.

The main concepts concerning narrative (reader, author, plot and point of view) have an important and significant place in this study since they will be applied in the investigation of Catherine's image in *Wuthering Heights*. The first look, the look of the characters at each other within the diegesis, is the look between the characters in the storyline. I will analyze the performance of the male characters, Heathcliff, Edgar, Mr. Earnshaw, and Edgar Linton that expresses their point of view in relation to Catherine. The second look, that in cinema is the look of the audience realized by their identification with the narrator's point of view, is the look of the reader in literature. To do so, I will analyze Nelly Dean's performance and consequently her point of view with which we readers are compelled to identify. The third look, the look of the camera in cinema - that is shaped by the camera eye, director, edition, perspective, advertisements and the audience - amounts to the look of the author in literature. Brontë's point of view will be examined through the construction of plot, and also by her point of view inserted in the narrative. Each look will be presented in a more detailed way in chapter 3.

Accordingly, in this chapter, I presented the main concepts concerning narrative (reader, author, plot, point of view); Chapter 2 presents the theoretical parameters on the *male gaze* and how I will apply the literary elements in the analysis of the three kinds of look; Chapter 3 presents the analysis of whether Catherine is shaped by the three kinds

of look: how she looks through the *male gaze*, how she contends with the three kinds of look, and how and/or whether the *male gaze* is broken in Brontë's novel *Wuthering Heights*. Finally, in Chapter 4, I will conclude my investigation by commenting on the outcome of my research.

CHAPTER TWO

Theoretical Parameters on the *Male gaze*

As aforementioned, in this thesis I will rely on the *male gaze* theory developed by Laura Mulvey in order to interrogate whether Catherine's image has been shaped by the male view in Emily Brontë's novel *Wuthering Heights*. Mulvey's first article "Visual Pleasure and Narrative Cinema," which introduces her theory of the *male gaze*, will be resurrected only as a point of departure. I will also present Mulvey's later works which refine her theory, as well as responses by Ann Kaplan, Mary Ann Doane, Jackie Stacey, and others, who raise some relevant questions regarding Mulvey's anthological article. This chapter, in the first part, lays out the theoretical parameters for my analysis; second, it will explore the articulation between the filmic and the literary elements regarding the three kinds of look.

2.1 Feminism and Film Studies

Gender has become an important category of analysis in the academy since the early 1970s. Considering that cinema is a product and at the same time an instrument that disseminates ideology, some critics started to examine how films have represented race, class, gender and sexuality, how film works to represent people and things. Feminist critics argue that films disseminated patriarchal views, therefore maintaining a sexist *status quo*. One of the concerns of these critics is the representation of gender in films, specially the representation of women. And the study of film proved to be a fertile ground for explorations of gender representations. For instance, in "Visual Pleasure and Narrative Cinema," the article that is the basis for this study, Mulvey

draws upon existing psychoanalytic frameworks to examine the specific ways that classical Hollywood films manufacture their images of women and how mainstream narrative cinema creates pleasure for viewers.

Obviously, one should not forget the various intersections that encompass the representation of women: gender, class, race, ethnicity, sexuality, age, etc., for one cannot talk about a woman without referring to the other axes of identity. These elements are intertwined and have significant impact upon one another. Consequently, the social differences cannot be readily separated as discrete categories and should be taken into consideration not only in the analysis of films but also in literature, the object of this study. Although the focus of this study is on gender representation, the other categories will be considered whenever they become relevant. Catherine, the female character in *Wuthering Heigths* to be analyzed in this study, is a Victorian young woman inserted in the old rough farming culture, whose family, the Earnshaws, belong to the upper middle class, the gentry[11]. The Earnshaws seem to be of a lower class than the Lintons, the inhabitants of Thruscross Grange, for although they do not held titles either, they have more money and do not seem to have to work. They are better educated as well. This distinct division of social position greatly affects the general behavior and actions of Catherine, who decides to marry Edgar Linton, rather than Heathcliff, in order to attain a higher social position, as we shall see in chapter 3.

Since Mulvey's critique is towards American films, it is important to examine the social and political nature of American society itself and also the theoretical tools that have been developed to explore the relationship between film and real life. Harry M. Benshoff and Sean Griffin argue that, although the Constitution of the USA claims for equality for all people, this does not happen and many people have been excluded

[11] Although the gentry possessed servants and often large estates, they occupy a fragile social position within the hierarchy of late eighteenth- and early nineteenth-century British society for they held no official titles, like the aristocracy and the royalty.

from this equality since the early years –women, people of African descent, Native Americans, and even ethnic groups of European descent. The disparity is due to an oversimplified and overgeneralized categorization that leads to stereotypes that, in turn, create erroneous perceptions about individuals which can favor certain groups over others (Benshoff and Griffin 7). There is one group, however, that has had more opportunities and protection than the other ones: the white anglo-saxon protestant men (WASP). The other groups are the minority[12] ones, the 'Others'.

Despite the fact that there have been many gains regarding discrimination, the white heterosexual male dominance continues for the very reason that it seems to be "the natural order of things" (Benshoff and Griffin 8). This is an ideological assumption that seems to be self-evident and so does not need to be explained. However, ideologies[13] are not natural; rather, they are socially constructed and not absolute truths. The dominant ideologies "tend to structure in pervasive ways how a culture thinks about itself and others, who and what it upholds as worthy, meaningful, true, and valuable" (Benshoff and Griffin 9). The USA has adhered to the dominant ideology of white patriarchal capitalism, which "permeates the ways most Americans think about themselves and the world around them" (Benshoff and Griffin 10).

White patriarchal capitalism works against and dominates various minority groups, but due to the fact that ideologies are open to change and revision, and there have been attempts to interrogate such dominance (a process called hegemonic negotiation), white patriarchal capitalism has to struggle to maintain control and dominance (a process called hegemony). One way of maintaining and disseminating such control is through oppressive and violent means, the *Repressive State*

[12] Minority, in this context, does not refer to the group's actual size, but to types of people with less social power.
[13] Ideology is a term that refers to a system of beliefs that groups of people share and believe is inherently true and acceptable.

Apparatuses[14] (RSAs), such as armies, wars, terrorism, and torture. Yet, the dominance can be more effective through more subtle ways, that is, legal or institutionalized discrimination; for instance, the Jim Crow Laws, racist laws that until the mid-twentieth century segregated white people from black ones in public places, and regarded Afro-Americans as second-class citizens (Benshoff and Griffin 11). However, the most effective and persuasive means are *Ideological State Apparatuses* (ISAs). They are much more effective than oppressive measures, for people are not aware of them (Benshoff and Griffin 12).

Ideological State Apparatuses include schools, the family, the church, and the media institutions – newspapers, magazines, television, radio and film. They shape and represent culture in certain ways and "spread ideology not through intimidation and oppression, but by example and education" (Benshoff and Griffin 12). Through ISAs, people learn how to behave, to believe certain things, and ideological concepts are taught. As people are not aware of the ideology embedded in ISAs, for they are part of their everyday life, they accept the dominant ideology as natural, which makes it consciously and unconsciously internalized by the individuals. The internalized ideology can have significant effects on people, regardless of the category they are part of, but especially in minority groups. While for white men it can reinforce the feeling of superiority, for the 'Others' it can create a state of self-hatred or limit their own potential and, even worse, be ego-destructive (Benshoff and Griffin 12). In short, things remain the way they are and the dominance of white patriarchal system proceeds. And people continue accepting the dominant ideology as true and natural.

Many theorists today argue that every cultural artifact (books, movies, songs, jokes, films, etc) is an expression of the culture that produces it, and it carries a great

[14] *Repressive State Apparatus* and *Ideological State Apparatus* are terms coined By Althusser to explain his theory of ideology.

deal of ideological messages. They also observe that the media has much more power and influence on cultural ideas and ideologies than the other ISAs together. For this reason, scholars in various fields – sociology, political science, literature, history, media studies, women studies, etc - started to examine and theorize concepts and issues surrounding culture and ideology. Since the aim of feminist theory is to understand the nature of gender inequality, feminists looked into other areas of research - such as anthropology, economics, philosophy, sociology, literary criticism, and psychoanalysis - to develop their studies. As the theoretical parameter of this study is Mulvey's theory of the *male gaze,* based on psychoanalysis and feminist film theory, it is indispensable to understand the relation between feminism and psychoanalysis before going into Mulvey's theory.

2.2 Feminism and Psychoanalysis

The maximum point of convergence between feminism and psychoanalysis is the central relevance of sexuality in human life. However, they follow distinct directions: while psychoanalysis is the science that investigates the unconscious to understand the conflicts that are causing the patient's problems, feminism is concerned about the cultural and socio-economic factors that frame women's experiences of oppression. This exterior reality affects and determinates the way women perceive, live, and feel their sexuality. According to feminism, education, labor, and political participation are aspects of women's liberation that are closely related to sexuality. So, in order to examine women's social roles and lived experience, feminism explored themes such as discrimination, stereotyping, sexual objectification, oppression, and patriarchy, grounding its analysis not only in the social sciences but also in psychoanalysis due to its relevance of sexuality. But the relation between feminism and

psychoanalysis is complex and has been the reason of hot discussions amongst feminist critics.

Sigmund Freud, the father of psychoanalysis, is best known for his theories of the unconscious mind, the redefinition of sexual desire as the primary motivational energy of human life and also the interpretation of dreams as sources of insight into unconscious desires. But his theories caused a strong polemic and have been appreciated and rejected since his first presentations to the medical society of Vienna in the late 1890s. They are in constant process of refinement and improvement and keep being the reason of controversy, mainly in feminist studies. His popularity has increased and declined over the years. Freud is loved by some people, hated by others. Not only has Freud received his share of rejection, but so has psychoanalysis as a whole.

For instance, while Karl Popper argued that psychoanalysis is a pseudoscience because its claims are not testable and cannot be refuted, that is, they are not falsifiable, Adolf Grünbaum argues that psychoanalytic based theories are falsifiable, but that the causal claims of psychoanalysis are unsupported by the available clinical evidence. In addition, Freud's claim that many of our sexual desires were repressed when we were children and his theory of sexuality shocked the society of his time. Freud laid out his discovery of so-called psychosexual phases[15] - that establish an infantile sexuality that goes against the belief that sexuality appears only in puberty. However, some years later, some of Freud's concepts about sexuality, such as the complex of castration, voyerism, fetishism, narcissism, and scopophilia, served as the basis of Mulvey's concept of visual pleasure in films, especially those in which the female body is exhibited to be looked at by the gendered male spectator.

[15] Freud classified the psychosexual phases in oral (ages 0-2), anal (2-4), phallic-oedipal (today called 1st genital) (3-6), latency (6-puberty), and mature genital (puberty-onward).

Freud is also the reason of controversy among feminists. The French feminist critics Luce Irigaray, Hélène Cisoux and Julia Kristeva refute Lacan's ideas about femininity in relation to the phallic significant. In their opinion, Freud and also Lacan, who made prominent contributions to the psychoanalytic movement some years later, are responsible for having created a phallocentric theory in which man (white, European and ruling class) is the norm and woman is the other, who has meaning only in relation to man/father, possessor of the phallus. One should note that the phallus is not related to the organ itself, but to the ideas and meanings it implies. It is the significant of the sexual difference, and the father's control over the child's desire. Freud applied the term 'phallic stage' to refer to that period in the development of infantile sexuality when the child's libido is focused on the genitals. But feminists argue that girls do not have a penis, then, their sexuality is not fairly generalized in relation to the phallus. In *Speculum of the Other Woman*, Irigaray, originally a student of Jacques Lacan, employed Jacques Derrida's concept of phallogocentrism to describe the exclusion of the woman from both philosophy and Freudian and Lacanian psychoanalytical theories.

Neverthless, there are some critics who are aware of Freud's importance. Jonathan Lear, philosopher and psychoanalyst, recognizes Freud's significance, although he observes that it is not difficult to find something to criticize in his work. Lear claims that "Freud atropelou alguns dos seus casos mais importantes. Certamente, uma parcela das suas hipóteses é falsa, sua técnica analítica pode parecer rígida e intrusiva, e em suas especulações ele tinha um quê de caubói". [16] [17]However, Lear observes, Freud changed radically the way people understand themselves and their

[16] Extracted from the presentation of Lear's book Freud Básico Pensamentos Psicanalíticos para o Século XXI in the site http://veja.abril.com.br/idade/exclusivo/060803/livro_freud.html.

[17] "Freud has run over some of his most important cases. Certainly, part of his hypothesis is false, his analytic technique may appear to be rigid and intrusive, and in his speculations he had something of a cowboy" (my translation).

minds. This idea is shared by some feminist critics who acknowledge the contribution of Freudian psychoanalysis to feminist studies.

After the 1970s, period in which many feminists considered Freud's ideas destructive for women, some psychologists and sociologists demonstrated that it was impossible to understand sexism without comprehending its unconscious dynamics. For the English critic Juliet Mitchell, Freudian theory is not wholly incompatible with feminism. She argues that many people consider Freud an enemy of feminism, a negative pole and that women as a psychoanalytic concept are considered inferior beings that only in motherhood and marriage are fully feminine. Despite this, Mitchell emphasizes that psychoanalysis is an indispensable instrument for feminist studies, for the very reason that it is an analysis of the patriarchal society and a description, not a prescription, of a historical and social context of a given period, the twentieth-century (18).

Mitchell has also observed that some feminist critics have confused Freud's theory with those of other analysts, which are generally diverging, and calls attention to the importance of the context in which psychoanalysis was first developed, for it is from that point of departure that one can analyze some matters regarding women – for instance, the concept of penis envy, that does not refer to the organ itself, but to the ideas it implies (18). According to Mitchell, psychoanalysis shows that one acquires ideas and apprehends social laws unconsciously; this author emphasizes the importance of Freud, for, besides contributing for the comprehension of femininity within a specific context, she also recognized that society and ideology are patriarchal forces (18).

To conclude, despite all the controversy psychoanalysis has raised, Freud's theories undoubtedly have influenced the way people understand themselves and their own minds. Some feminist critics have been able to integrate feminism and

psychoanalysis at a time when many considered them incompatible. They maintain that gender is not biological but is based on the psycho-sexual development of the individual and believe that gender inequality comes from early childhood experiences, which lead men to believe themselves to be masculine, and women to believe themselves feminine. Psychoanalysis is one of the approaches that have exerted a significant influence in feminist film theory of the last twenty years. One of the key themes in this theoretical framework is the *male gaze*, develop by Laura Mulvey in her article "Visual Pleasure and Narrative Cinema," written in 1973 and published in 1975 in the influential British film theory journal *Screen*. Mulvey explores the Freudian idea of phallocentrism in her article. Relating the phallocentric concept to film, Mulvey insists on the idea that film and cinematography are recklessly structured upon the ideas and values of patriarchy. She applies psychoanalysis as a political weapon to unmask the way the unconscious of patriarchal society structures the film form to create visual pleasure for viewers.

2.3 Laura Mulvey's Theory of *Male gaze*

Laura Mulvey is one of the feminist critics that have been concerned about the representation of gender in cinema, particularly, the representation of women, and inaugurated the intersection of film theory, psychoanalysis, and feminism. In "Visual Pleasure and Narrative Cinema," Mulvey criticizes the way this tradition reflects the unconscious of patriarchal society and molds cinematic pleasure and language to the detriment of women's representation. In other words, she argues that classic Hollywood cinema genders the spectator's gaze as masculine and objectifies the female body. From a feminist perspective, Mulvey proposes the disruption of this gendered system of visual pleasure and suggests the creation of a new way of seeing, therefore of an alternative cinema (15).

Mulvey has based her concept of visual pleasure on psychoanalysis and feminist film theory. Relying on the psychoanalytic theory of fetishism, Mulvey argues that the female body is exhibited to be looked at by the gendered (male) spectator. While man is the active bearer of the gaze, woman is reduced to a passive image in this male-centered heterosexual matrix. In addition, the complex of castration, which leads men to castration anxiety, complicates this situation. Since women represent sexual difference and the lack and threat of castration, men, in an attempt to escape from castration anxiety, either put women in an inferior position, devaluating, punishing or saving them (voyeurism), or deny the threat of castration by transforming them into an object, a fetish (fetishism) (Mulvey 21). By transforming the female body into parts, the man transforms her into an object that can be controlled, thus denying her individuality, subjectivity and power of agency. Therefore, she is not a threat anymore and is under man's power in a subordinate position.

Mulvey argues that cinema not only satisfies visual pleasure through scopophilia (in the use of Freud's definition), that is, the pleasure of looking at other people as erotic objects, "subjecting them to a controlling and curious gaze," (16) but also develops scopophilia in its narcissistic aspect, in which the spectator identifies with an image of a male seen on the screen as an ideal ego (18). These two aspects are contradictory, for while the first one, that is, scopophilia, is a function of the sexual instinct and implies a separation of the erotic identity of the subject and the object on the screen, the second one, narcissism, is a function of ego libido that implies identification between the subject and the object (Mulvey 18). The cinema has enabled these two contradictory pleasures to co-exist by the development of a particular illusion of reality in a world of fantasy, that is, the illusionist narrative film (Mulvey 18). Due to the fact that classical Hollywood cinema operates within a patriarchal society, both

kinds of pleasure (narcissism and scopophilia/voyeurism), created by the narrative cinema, are male gendered. In most of Hollywood films, whereas narcissism is related to the identification with male characters, scopophilia/voyeurism relates to female characters; those films are probably produced to a heterosexual male audience.

Mulvey argues that there are three kinds of look in the Hollywood film: the look of the characters at each other within the diegesis, the look of the audience, and the look of the camera. There is an interaction between the two first kinds of look, in which a woman is shown as an erotic object for the characters and for the audience. As men are not able to bear the sexual objectification and are reluctant to gaze at women, they transfer their look to a male protagonist on the screen. Men's inability to bear the sexual objectification is due to the fact that women are the very source of their anxiety, namely, the complex of castration, and evoke the sexual difference and therefore the castration anxiety. As Mulvey states, "As the spectator identifies with the main male protagonist, he projects his look on to that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence" (20). Thus, men as spectators identify themselves either with the male narrator, or with the male hero, "the more perfect, more complete, more powerful ideal ego" (Mulvey 20). These two looks are possible due to the way cinema structures the film form and to the "possibility in the cinema of shifting the emphasis of the look [. . .] Cinema builds the way she [woman] is to be looked at into spectacle itself" (Mulvey 25). Mulvey's conclusion is that the three kinds of look are male; consequently, the woman will always have the *male gaze*, identifying herself with the male hero's point of view or with the objectified female body.

Despite the fact that Mulvey's "Visual Pleasure and Narrative Cinema" was meant to be a provocation or a manifesto rather than a reasoned academic article, Mulvey's ideas about the pleasurable and controlling aspects of vision have been highly influential in several academic disciplines. Her gaze theory has also made its way into literary and cultural studies, queer theory, postcolonial studies, black/whiteness studies, critical race theory, and others. Since the first publication of Mulvey's article, in 1975, there have been dozens of responses in journal articles, book chapters, entire books, and anthologies. Her theory aroused new readings and responses and generated considerable controversy amongst theorists which helped to refine and extend Mulvey's theory.

The major critique towards Mulvey's theory is that she focuses only on the experience of a male spectator and his desire and identification based on voyeuristic fantasies of the female body, ignoring, in this way, women in the audience, and consequently, the possibility of female desire, identification and spectatorship. Ann Kaplan, for example, raises the issue of the female spectator. She asks whether the gaze is necessarily male and whether it is possible that women own the gaze not necessarily in a masculine dominant position. From these questions, Kaplan describes the different ways of looking (male x female) at film in relation to two Freudian concepts, voyeurism and fetishism[18]. This issue will be presented in more depth below.

Another critic, who also takes the female spectator into consideration, is Kaja Silverman, who argues that the gaze could be adopted by both male and female subjects: the male is not always the controlling subject nor is the female always the passive object[19]. Teresa de Lauretis asserts that the female spectator does not simply

[18] Kaplan, Ann. "Is the Gaze male?" *Feminism & Film*. Ed. Ann Kaplan. New York: OUP, 2000. 119-138.
[19] Silverman Kaja. "Masochism and Subjectivity", Framework 12: 2-9; 1980.

adopt a masculine reading position but is always involved in a 'double-identification' with both the passive and active subject positions[20].

Other critics redefine the gaze by directly challenging the heterosexual focus of "Visual Pleasure and Narrative Cinema," addressing either the lesbian or the gay male spectator. They claim that at the same time that she argues that classical Hollywood cinema reflected and shaped the patriarchal order, her observations remained within that very heterosexual patriarchal order and are a perpetuation of such order. They base their claim on the fact that she presupposes the spectator to be a heterosexual man. Consequently, her argument did not seem to take into account the existence of lesbian women, gay men, heterosexual women, bisexuals, and those outside of these identities. Jackie Stacey, for example, extends the gaze to take into account the pleasures of the lesbian female spectator[21]. She argues that desire and identification work in different ways for men and women, and for this reason they should be explored separatedly, taking into account the varied spectator's responses. Stacey's article will also be discussed later in this chapter.

Judith Mayne, a queer film theorist, is another critic who also argues for the need to account for the lesbian spectator. In her article "Lesbian Looks: Dorothy Arzner and Female Authorship," Mayne argues that the figure of the lesbian, particularly the butch, troubles the heterosexual presumptions underlying the *male gaze*[22]. Her argument allows for the reintroduction of desire and the exchanges of gazes between women. Steve Neale also takes into account the gaze of the homosexual spectator and notes the

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[20] Lauretis, Teresa de. *Alice Doesn't: Feminism, Semiotics, Cinema.* Bloomington, IN: Indiana University Press, 1984.
[21] Stacey, Jackie. "Desperately Seeking Difference". *Feminism & FiIlm.* Ed. Ann Kaplan.New York: OUP. 1987. 450-465.
[22] Mayne, Judith. "Lesbian Looks: Dorothy Arzner and Female Authorship". *Feminism &Film.* Ed. Ann Kaplan. New York: OUP, 1991. 159-180.

erotic exchanges of looks between men within certain texts[23]. Although Neale agrees with Mulvey that mainstream cinema is not only male but also heterosexual, he points to the voyeuristic and fetishistic gaze directed by some male characters at other male characters within texts. Neale argues that the process of identification of the viewer with an image in the screen is not as simple as the idea that men identify with male characters and women with female characters, as stated by Mulvey. This is so because desires are part of the identification process, and desires are always fluid and mobile (Neale 254). According to Neale, the manner in which women are passively objectified to be looked at can also be applied to images of masculinity, both in relation to heterosexual female and gay identifications. However, he adds, "in a heterosexual and patriarchal society, the male body cannot be marked explicitly as the erotic object of another male look: that look must be motivated in some other way, its erotic component repressed" (258). This is due to the fact that the look at the male produces just as much anxiety as the look at the female. Richard Dyer also challenged the idea that the male is never sexually objectified in mainstream cinema, and argued that the male is not always the looker in control of the gaze[24]. Dyer goes a step further and explores the significance of stardom and the complex projections that many gay men fix onto certain female stars.

Another issue that aroused criticism among feminist film theorists is Mulvey's focus on the gaze as exclusively (male) pleasure in voyerism. Gaylyn Studlar, for instance, wrote extensively to contradict Mulvey's central thesis that the spectator is male and derives visual pleasure from a dominant, sadistic perspective[25]. Studlar suggested rather that visual pleasure for all audiences is derived from a passive,

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[23] Neale, Steve. "Masculinity as Spectacle: Reflection on Men and Mainstream". *Feminism & Film.* Ed Ann Kaplan. New York: OPU, 1983.254-264.
[24] Dyer, Richard. *Stars.* London: British Film Institute, 1979.
[25]Studlar, Gaylyn. "Masochism and the Perverse Pleasures of the Cinema". *Feminism & Film.* Ed Ann Kaplan. New York: OPU, 1983.

masochistic perspective, where the audience seeks to be powerless and overwhelmed by the cinematic image.

According to Benshoff and Griffin, Mulvey's initial article also fails to address the representation of men and masculinities cited above - seen in all the history of cinema including the films of 1930s, 1940s, and 1950s analyzed by Mulvey - although men are represented in different ways and are far less frequently objectified and put on display for the voyeuristic pleasure of the viewer in films[26]. As Benshoff and Griffin have noted, gender studies encompass more than just the representation of women and that, representations of men and masculinities, like representations of women, are also socially constructed (245). But the relation between the representation of men and masculinities and the gaze of the audience (women, heterosexual, gay men or bisexual) is a much more complex process that is in need of further exploration. E. Ann Kaplan discusses the relation between the representation of men in some films and the gaze of women in an audience (probably heterosexual), and in doing so, establishes the difference between the male and the female gaze.

In her article "Is the Gaze Male?," Kaplan agrees with Mulvey in relation to the use of psychoanalytic theory, and considers it an important tool. For Kaplan, the recurrence of Oedipus themes occurs in a historical moment where the human family is structured within a bourgeois patriarchal society which produces Oedipus traumas. Yet she observes that psychoanalysis can be oppressive for it positions women in ways that deny their subjectivity. For this reason Kaplan suggests that we should know how psychoanalysis works in order to deconstruct the myths patriarchy has created. For her, through psychoanalysis it is possible to reveal and deconstruct the socially produced myths in Hollywood films, especially melodrama, considered as woman's genre, which

[26] Benshoff, Harry M. and Sean Griffin. *America on Film: Representing Race, Class, Gender and Sexuality at the Movies.* Blackwell Publishing, 2005.

focuses on domestic life with plots centered on family and romance. Kaplan cites Mulvey's opinion regarding melodrama, who affirms that although in melodrama women and the feminine take center stage, in the end the message the films convey are not very positive for women, for the films are produced to 'educate' women and to make them accept the limitations that the capitalist nuclear family imposes on them as natural and inevitable (122).

Nevertheless, Kaplan goes further and raises some relevant questions regarding the so-called *male gaze*: "Is the gaze necessarily male? Would it be possible to structure things so that women own the gaze? Would women want to own the gaze, if it were possible? What does it mean to be a female spectator?" (122). "When women are in the dominant position, are they in the masculine position? Can we envisage a female dominant position that would differ qualitatively from the male form of dominance? Or is there merely the possibility for both sex genders to occupy the positions we know as masculine and feminine?" (128).

As Kaplan has noted, the cinema of the 1970s and 1980s supports the second possibility, in which women adopt the male position and, therefore, male characteristics and assume the control of the action, losing their feminine traditional traits - kindness, humanness, motherliness. Rather, the woman is like the men whose position she has usurped, and is cold, driving, ambitious, and manipulating. This process is called by Mulvey as 'masculinization', in which not only men but also women can occupy the male position. Kaplan challenges Mulvey's monolithic masculine position, and observes that this substitution is easy to be done in films, but in real life it does not work this way, for the female gaze is different from the *male gaze* (128,129). Kaplan explains that in films men can be eroticized and objectified as women are, but the female gaze is different from the *male gaze*, for power, control and possession are inserted in the *male*

gaze, something that does not happen with women, who simply look. By contrast, for men, "the sexualization and objectification of women is not simply for the purpose of eroticism; [. . .] it is designed to annihilate the threat that woman [. . .] poses" (121), that is, men aim at relieving or destroying the very source of their anxiety - namely, the complex of castration. Thus, Kaplan's distinction is similar to Mulvey's, developed afterwards in response to the criticism aroused by her first article.

Another feminist critic, who questioned Mulvey's first article, is Mary Ann Doane. She points out the absence of the female spectator and offers an intriguing analysis about the relation between the female spectator and the image of woman on screen. She explores a different model from that presented by Mulvey to interpret sexual difference, and thus, the difference on the gaze. Doane substitutes Mulvey's binary opposition active/passive for distance/proximity. In her essay, titled "Film and the Masquerade: Theorizing the Female Spectator," Doane suggests that "for the female spectator there is a certain over-presence of the image - she is the image" (423) for whom two possibilities are left: "the masochism of over-identification or the narcissism entailed in becoming one's own object of desire" (423). For Doane, in order to avoid both the masochism of taking up the viewing position of a man (a process called transvestism), as well as the narcissism of identifying too closely with the fetishized image of woman on screen, the female spectator should use a strategy that involves a distance from the image as a means of opposing the voyeurism of the *male gaze*. The feminine strategy of distanciation is through masquerade[27], which Doane views as a necessary device to grant the female spectator distance enough between her and the female character, and also between herself and her own image. She argues that the female spectator creates a 'masquerade of femininity' in order to gain the distance

[27] The term 'feminine masquerade' was coined by Joan Riviere in her essay "Womanliness as a Masquerade". (1929).

necessary for voyeuristic pleasure and to differentiate herself from the image on the screen and avoid over-identification (427). The masquerade of femininity can be represented as an exaggeration of femininity. It institutes a critical distance for the female spectator since, by "producing herself as an excess of femininity, [the female spectator] acknowledge[s] that it is femininity itself which is constructed as a mask - which conceals a non-identity" (Doane 426). In other words, the female spectator can occupy the masquerade in order to resist identifying with the fetishized image of women on screen. This way, woman is the bearer of the gaze, and thus, the active subject in the process.

While Doane analyzes the female spectator, regardless of their sexual orientation, Jackie Stacey goes further and focuses on the homosexual female spectator. She extended Mulvey's study in her article "Desperately Seeking Difference," in which she raises some relevant questions about the female spectator who does not fit into the heteronormativity - the presence of female-to-female looks and the implications of a female spectator who is a homosexual. Stacey argues that it is necessary to take into consideration homosexual pleasures of the female spectator and think carefully about the rigid distinction between desire and identification.

Stacey observes that there are two absences in Mulvey's theory: the male figure as erotic object and the feminine subject in the narrative – "women's active desire and the sexual aims of women in the audience in relationship to the female protagonist on the screen," (451) more exactly, the homosexual female spectator. She notes that Mulvey's first discussion refers to masculine as subject and to feminine only as object, neglecting this way women's subjectivity. This implies a unified masculine model of spectatorship.

However, Stacey affirms that we can contradict the unified masculine model of spectatorship due to the fact that "different gendered spectator positions are produced by the film text" (451). Stacey questions if there is only the possibility of women occupying a feminine spectator position and men the masculine one. According to Mulvey's concept of masculinization there are other possibilities for not only men but also women can occupy the male position. However, Stacey observes that "spectators bring different subjectivity to the film according to sexual difference, and therefore respond differently to the visual pleasures offered in the text" (452). This leads us to Mulvey's concept – developed some years later - of fetishism and curiosity, in which the female gaze is qualitatively different from the *male gaze*.

Challenging Mulvey's monolithic masculine position, both Bellour and Doane, cited by Stacey, establish differences between men and women in the audience. In Bellour's view, fetishism is related to man, while woman is a complete victim, assuming a masochist position (Stacey 452). On the other hand, Doane establishes the difference between masculinity and femininity, declaring that the process of fetishism/voyeurism is different for men and women (Stacey 453).

Stacey notes that Mulvey reformulates her first view and also establishes differences between masculine and feminine spectators. She states that although Mulvey reformulates her notions of the fixity of spectator positions and claims that the female spectator can have a more mobile position for they can occupy both the male and female position, Mulvey maintains that "fantasies of action 'can only find expression [. . .] through the metaphor of masculinity'. In order to identify with active desire, the female spectator must assume an (uncomfortably) masculine position" (Stacey 454, 455). Thus, Bellour, Doane and Mulvey establish the differences between men and women in

audience and base such differences on binary oppositions which Stacey considers limited and oppressive.

Stacey points out that by trying to establish a feminine specificity we can fall into the trap of binary oppositions, men/women, male/female, active/ passive etc. (454). But Stacey then questions: "do all women have the same relationship to images of themselves? Is there only one feminine spectator position? How do we account for diversity, contradiction or resistance within this category of feminine spectatorship?" (454).

Stacey observes that binary oppositions are limited and oppressive for the homosexual spectator due to the fact that they do not fit into any of the categories and end up having as the only option the male spectator position. Thus the binary oppositions masculinize female homosexuality forcing the homosexual spectator to identify with the masculine position. However, Stacey argues that this does not work, for the lesbian gaze is different from the *male gaze*, since identification and desire work in different ways (455). For this reason Stacey suggests to separate gender identification from sexuality and explores the variations regarding the spectators' response.

Stacey also asserts that "the rigid distinction between *either* desire *or* identification, so characteristic of psychoanalytic film theory, fails to address the construction of desires which involve a specific interplay of both processes" (464). In other words, she affirms that the two processes are intertwined and that the pleasures of the feminine desire are not only related to identification, but to a *fascination* with the object of desire (emphasis added). Fascination between women is far more complex than either sexual desire for another woman or narcissistic identification with this woman. It is a desire to see, to know and also to become like an idealized feminine other (Stacey 458). In conclusion, Stacey argues that we should not only take into

consideration the differences between men and women, but also between those women, regarding their sexuality, race and class.

Despite all the criticism raised by Mulvey's first article, new readings and reinterpretations helped her to improve and refine her theory. Mulvey has tried to address most of the questions these criticisms raised, attempting to articulate more complex analyses of the dynamics of the *male gaze*.

In a follow-up article named "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)," Mulvey attempts to redefine some of her initial article's opinions. She admits that her exclusive focus on male spectatorship hindered the questions regarding women in the audience. In fact, Mulvey still stands by her view presented in "Visual Pleasure and Narrative Cinema," but rearticulates her own argument focusing on woman as spectator and subject of the narrative. She argues that the *male gaze* is different from the gaze of a man – rather than being the gaze of a man, the *male gaze* represents *a position, a place,* and that a woman can also have a *male gaze* (29, emphasis added). When Mulvey mentions the *male gaze*, she is referring to the "'masculinization' of the spectator position, regardless of the actual sex, [. . .] and the masculinity as 'point of view'" (29). Nevertheless, for Mulvey, despite the fact that a woman can be in the spectator position assuming the masculine position, her gaze is qualitatively different from the *male gaze*.

Mulvey developed the concepts of curiosity and fetishism in "Pandora's Box: Topographies of Curiosity" to establish the distinction between the female and the *male gaze* through the metaphor of Pandora's myth and her curiosity. She states that the female gaze represented by Pandora's looking is the opposite of the *male gaze*. "While curiosity is a compulsive desire to see and to know, to investigate something secret, fetishism is born out of a refusal to see, a refusal to accept the difference the female

body represents for the male," remarks Mulvey (64). Women's curiosity is a desire to uncover the secret her figuration represents; by contrast, men's desire oscillates "between the erotic obsession with the female body and fear of the castration that it signifies" (Mulvey 59). In short, Mulvey sees the *male gaze* as different from the female gaze, which confirms the first possibility offered by Kaplan, in which the woman occupies the male position when she becomes dominant, although qualitatively different from de male form of domination. To sum up, Kaplan's distinction is similar to Mulvey's, in which curiosity and fetishism contrast sharply.

Despite all the controversy and criticism Mulvey's first article raised, and some shortcomings not addressed by her, it was undoubtedly a seminal article and a landmark, not only for the feminist film studies but also to the film studies as a whole, and has taken a life of its own. Mulvey continues pursuing the study of the politics of the gaze in the filmic narrative by analyzing other visual productions such as paintings, photography and the new kinds of technology, so as to understand how they can affect the spectator's ways of viewing a film.

Although Mulvey's theory of the *male gaze* is related to the gendered construction in films, I have chosen to develop my analysis relying on her theory in order to investigate how the image of Catherine has been shaped through the gendered gaze in Emily Brontë's novel *Wuthering Heights*. In order to carry on my investigation I will articulate the three kinds of look within the cinematic diegesis - taking into account the structure of cinema, that is, the main aspects of film form: *literary design, visual design, cinematography, editing, sound design, and audience* - to the structure of narrative within the novel - taking into account the literary elements such as reader, author, plot and point of view. It is relevant to emphasize that through the narrative concepts, one can understand the reader's role in constructing the meaning of the novel,

and whether readers identify with the three kinds of the *male gaze* established by the characters', the narrator's, and the author's point of view in relation to Catherine.

2.4 The articulation between the filmic and literary elements in relation to the three kinds of look

Films represent things and people in different ways. The same content can be represented in many forms and, depending on the form a film is built in, it can affect the audience's feeling towards the story and the characters. Thus, the film form is important when we analyze how those people and things are depicted in movies. Not only the story plot or the characters, but also all the elements as a whole help the viewers to create meanings. Five main formal elements of film form that contribute to a film's meaning are taken into consideration when analyzing films. The **first** one is the *literary design* that refers to the elements of a film that comes from the script and story ideas – the story, the setting, the plot, the characters, the character's names, the dialogs, the film's title, any deeper subtext or thematic meanings, and also literary devices such as metaphor, irony, satire, allegory, etc. The **second** element is the *visual design*, that is, what is being filmed: the choice of sets, costumes, makeup, lighting, color, and actor's performance and arrangement in front of the camera. The **third** one is *cinematography* that is related to the way the camera records the visual elements: the choice of framing, lenses, camera angles, camera movement, what is on focus and what is not. In other words, it is how the camera records the visual elements dictated by the literary design. The second and the third elements mentioned above refer to *mis-en-scène*, a French term that designates what goes into each individual shot, or the uninterrupted run of film. *Editing* or *montage* is the **forth** element, and involves the ways the individual shots are arranged to create meaning. It entails the subjective and objective shots, long

and short shots, shots of groups and close-ups, etc. The last and the **fifth** element is the *sound design*: the heterodiegetic/homodiegetic sound, type of music and the sound of dialogs.

Regarding the three kinds of look theorized by Mulvey, the first look refers to the characters that interact with one another throughout the film, within the illusion presented on the screen. In films, the look between the characters can be analyzed by the way the film is built in. The *editing design* is the formal element that best shows how this look is presented on the screen. By analyzing the use of *editing* techniques - which involves the way the sequence of shots recorded by the camera are edited together in order to tell a story - we can create relationships between subjective and objective points of view. The objective shot conveys the action of the scene, that is, it shows the spectator what they need to see in order to follow the story. It shows the camera's perspective alone. On the other hand, the subjective shot is tied to a specific character's point of view. It literally shows the spectator exactly what a character is looking at. It is as if we were inside that character's mind and were able to see through their eyes. The alternation between objective and subjective shots strongly activates both the narcissistic and voyeuristic pleasures pointed by Mulvey. The experience of the subjective shot shared by both character and audience allows the spectator to identify with the character on the screen activating narcissitic pleasures (related to male characters) while what the character is looking at activates the voyeuristic pleasures (related to female ones). Thus, the subjective shot is related both to the first and the second look, the look of the characters and that of the spectator/audience. There is an interaction between the two first kinds of look, in which a woman is shown as an erotic object for the characters and for the audience.

The *literary design* is also important in the analysis of the first look on the screen. The dialogs of the characters that come from the script can express their point of view in relation to female characters. The character's actions and atittudes in relation to these female characters also take an important part in such analysis.

In literature, the first look refers to the look between the characters in the storyline. Since we do not have access to visual and sound elements in a literary text, I will analyze the first look in relation to the *literary design* through the performance and dialogues of the male characters, Heathcliff, Edgar, Mr. Earnshaw, and Edgar Linton. I will also take into consideration Chatman's concept of *fallible filter* regarding the characters's point of view.

As already mentioned, the first two looks, the look of the characters and the look of the audience, are inextricably related to each other. The second look in cinema pointed by Mulvey is the one of the audience/the spectator influenced by the looks of the camera and of the characters. It is realized by the audience's identification either with the male narrator, or the male hero/protagonist. This identification activates the narcissistic pleasure, a pleasure of the self that is created when narrative cinema encourages spectators to identify with an image of a male seen on the screen as an ideal ego. The second look also describes the voyeuristic act of the audience as one engages in watching the film. The voyeristic pleasure involves looking at the female characters on the screen in a sexualized way. Part of this pleasure comes from watching people who are not aware they are being watched. It is relevant to remember Mulvey's claim that women in audience are compelled to identify with the male hero's point of view or with the objectified female body on the screen.

The second look in literature is the one of the reader that amounts to the look of the audience in cinema. As it happens in films, both narcissistic and voyeuristic

pleasures are activated by the reader's identification with the narrator's or male hero's point of view in the novel. To develop my analysis of the second look in *Wuthering Heights*, I will take into consideration Richard Pearce's argument that the structure of a traditional realistic narrative with realistic characters in a realistic storyline in a novel is the same we find in films and that the power of the gaze derives from the pleasures we take in looking when we are not seen - which consequently leads us to find similar pleasure when reading a book (Pearce 41). He adds that "the fantasies are shaped by a trustworthy narrator who limits our view while leading us to feel that we are seeing from a universal advantage, who leads us from one scene to the next in a way that seems natural and logical, who makes us forget that we are looking at print and turning the pages of a book" (41).

I will develop the analysis of the second look, the reader's identification with the narrator's point of view, by analyzing Nelly Dean's performance, point of view and reliability. I will also base my analysis on Chatman's concept of the (un)reliability of the narrator to see to what extent Nelly should be trusted and the possibility of the implied author's point of view to be inserted in the narrator's voice.

The third look pointed by Mulvey refers to the camera as it records the actual events of the film. The look of the camera is usually controlled by men: directors, producers, writers, and cinematographers who use the camera as an instrument to look at women. The aspects of film form are useful in the analysis of how both men and women are filmed, edited, and presented in films to the camera, and thus to the characters, and to the spectator in order to generate visual pleasure for the audience. They are usually carefully prepared to maximize their ability to attract attention from the characters and spectators. The artistic choices of *visual design* (the choice of sets, costumes, make-up, lighting, and color), the *sound design* (type of music, dialogs of the

characters), *the literary design* (dialogs of the characters, the story, the plot, the setting) and the *cinematography* (the choice of framing, lenses, angles, etc) help to enhance an actress's visual appeal. It is important to emphasize here that many of these techniques are also applied to male characters, although rarely to the same extent and for the same purpose of arousing the viewer.

The third look, the look of the camera in cinema, amounts to the look of the author in literature. As aforementioned, we do not have the visual elements to analyze in a literary text. Hence, I will articulate the *literary design* in the analysis of the third look. I will investigate how Catherine's image has been shaped by the third look, the look of the author, by analyzing the way the novel was constructed by the real author taking into account plot, the possibility of the implied author's point of view to be inserted in the narrative, and the way people are taught to read.

CHAPTER THREE

Catherine and the dynamics of the *male gaze*

This chapter presents the analysis of the novel *Wuthering Heigths* focusing on the three kinds of look theorized by Laura Mulvey - the look of the characters, the look of the reader, and the look of the author - in order to attempt to explore the following questions: Has Catherine's image been shaped by the male view in the novel, taking into consideration the three kinds of look? How does she contend with the three kinds of look? Has the *male gaze* been broken? If so, how?

I begin this chapter by presenting some general remarks regarding the novel and its author and then I develop my investigation of whether and/or how Catherine's image has been shaped by the male view through the three kinds of look. The investigation of the first look – the look of the characters at each other within the storyline – shall be carried out through the analysis of some relevant parts of the novel where the male characters express their opinions about the female character, Catherine. I will also explore their behavior towards her. Chatman's concept of *fallible filter* will be applied in the analysis of the male characters' point of view in relation to their falibility. Following this analysis, I will examine the second look – the look of the reader – through the narrator's performance and consequently her point of view taking into account Chatman's concept of reliability of the narrator. The examination of the third look – the look of the author – will be developed by the analysis of the way the novel was constructed by the real author, taking into account plot, the possibility of the implied author's point of view to be inserted in the narrative, and the way people are

taught to read. Finally, I will analyze how Catherine contends with the three kinds of look cited above and whether she breaks the *male gaze*, and if so, how.

3.1 Emily Brontë's *Wuthering Heights*

Emily Brontë, the author of *Wuthering Heights*, was born in Yorkshire, England, in 1818 and died in 1848 from tuberculosis. Her short life was full of mysteries, dramatic events and premature deaths in the fatal history of her family. Even so, she wrote one of the most touching and enigmatic stories of the English Literature. She published only two works: a collection of poems, written with her two sisters, Charlotte and Anne, *Poems by Currer, Ellis, and Acton Bell*, the pseudonyms of Charlotte, Emily, and Anne, in 1846 and a novel, *Wuthering Heights*, in 1847. Brontë and her sisters had had much contact with the literature of their time since they were very young, reading or listening to the stories told by their father and their nanny Tabby. This experience roused in Emily the love for literature and developed her skill as a storyteller. She had a very fertile imagination, which she used to create the rich world of *Wuthering Heights*.

Although *Wuthering Heights* was not immediately successful at the time it was published and even shocked and disturbed contemporaries, later on justice to the work was made and it was considered one of the best novels of the English Literature and maybe the best fictional literary work written by a woman. It has been the object of much discussion more than any other novel and continues to stimulate reproductions, revisions and a wide variety of academic criticism that remains unexhausted. Perhaps this is due to the fact that the novel is a compound of enigmas, full of puzzles which keep the reader enthralled and fascinated. It is a novel of incomparable dramatic intensity, full of passion and suffocated violence in which the characters are prisoners of their own passions, unable to escape from them and doomed to live an existence in

which not even death could relieve their suffering. Although it is considered one of the most beautiful and emotional stories of the English Romanticism, it is not a romantic but rather a gothic story permeated by frightening and unearthly situations, magic and gloomy surroundings. We can perceive strong feelings of piety, frustrated and visceral love, passion, revenge, and denial of love. The story has the most rapturous loving triangle, dubious and loving characters who struggle internally with the turbulence of their souls.

In the introduction of her translation of the novel, Rachel de Queiroz says that we can find in *Wuthering Heights* a reproduction of some events of Brontë's life and personality as if she were writing in the novel real situations which had happened with her and her family: the characters, the chilly wind, the house and the moorlands where she lived (6). Queiroz adds that it is as if the novel was an extension of Brontë's personality, and just as Cathy said she 'was' Heathcliff, Emily 'is' *Wuthering Heights* (6). Queiroz also comments that

> O principal que Emily deu de si não foi a anedota, nem as figuras, nem o ambiente do seu livro – foi o livro no seu todo, foi ela própria, sua alma estranha de vivente de um outro mundo transferida, por obra do milagre artístico, para aquela terrível história de amor. [. . .] tudo que ela quis dizer da sua vida, da sua alma, dos seus sonhos singulares, di-lo no romance e nos poemas. No romance principalmente. Parece que nele pôs quase tudo que trazia guardado no peito e morreu do livro como se morresse de parto. (6, 8)[28]

For all the magnitude of *Wuthering Heights* that won Brontë's lasting fame, the novel deserves to be carefully studied. This is one of the reasons that motivated this

[28] The main thing that Emily gave us was neither the story nor the characters or the setting in her book – it was the book as a whole, it was herself, her strange soul of a human being of another world transferred, by work of an artistic miracle, into that horrible love story. [. .] Everything she wanted to say about her life, her soul, her singular dreams, she said in the novel and poems. Mainly in her novel. It seems that she put in almost everything what she had in her heart and she died of the book as if she died in childbirth (my translation).

study to uncover the hidden elements of gender dynamics in the novel through close analysis of the narrative and its complex characters. Catherine is the main point of this investigation, to whom all the looks converge. The following analysis focuses on the question whether her image is shaped by the *male gaze* or not.

3.2 Catherine and the dynamics of the *male gaze*

Catherine is one of the most memorable and intense characters ever created in the English Literature. Although she dies half-way through the novel and her voice never reaches us directly but only through the voice of others, we can feel her presence throughout the novel[29]. Catherine Earnshaw was born in Wuthering Heigths and was raised with her brother Hindley and Heathcliff, an orphan who was brought home by Mr. Earnshaw after a business trip to Liverpool. He found the abandoned and dark skinned boy on the streets and decided to take him home to be raised with his own children. At first, the Earnshaw children did not like Heathcliff. But Catherine quickly comes to love him, and they grow inseparable, spending their time together rambling on the moors. Mr. Earnshaw prefers Heathcliff to his own son, what raises Hindley's hate towards him. After Mr. Earnshaw's death, Hindley returns from college and gains his revenge on Heathcliff by degrading him to the status of a servant, stopping his education and forcing him to work in the fields. However, Hindley was not able to separate him from Catherine and they kept their close relationship. They stayed away from Hindley as much as possible and grew up uncivilized and free.

In one of their adventures, Catherine and Heathcliff ran to Thrushcross Grange to see how people lived there. Catherine is bitten by a dog and is forced to stay with the Lintons, the inhabitants of the Thrushcross Grange, for five weeks. The Lintons seems

[29] Since the structure of the novel is complex and there are many repetitions regarding plot, subplots, and names, see the cronology in appendix 1, page 95.

to be of a higher class than the Earnshaws and are well-mannered and better educated as well. During that time they worked to make her a *proper young lady* and after that period she returns to Wuthering Heights very different from the original savage Catherine (emphasis added). She has improved her manners considerably, is polite and pleasant and behaves in a gentle manner. She is a 'very dignified person', a 'cultivated young lady' and wears fine clothes and well-done hair (Brontë 51). Catherine, as it usually happens with women in films, has been carefully prepared to enhance her visual appeal and also to maximize her ability to attract attention from the other characters. The tomboy girl has transformed herself as a lady, i.e., as an object of the *male gaze*. She is the object of the characters' gaze; she is the object of the readers' gaze as well as of the author's. Thus, she is not a threat to the establishment of malehood and masculinity and is prepared to be a perfect housewife. At least on the surface.

This period coincides with Catherine's emergence as a woman (not a young girl anymore), an emergence which requires that she attempt to take her place in a world which so rigidly defines her. Since women from that period were economically dependent on their fathers and husbands, Catherine felt that that it would degrade her to marry Heathcliff, for he was poor. Motivated by social prominence, she marries Edgar Linton, a gentleman, despite her overpowering love for Heathcliff. Heathcliff's humiliation and misery brought by Hindley and also by Catherine's betrayal turns him into a powerful, cruel and fierce man who seeks revenge on all the people involved in the story, including his beloved Catherine. This way, she is responsible for the conflict between almost all of the novel's characters with Heathcliff and for all the misery brought to those people. As Mulvey argues, the woman as the object of the gaze is not the one of importance in the story line or the one who carries the story forward, but she is important as the one who makes the male character to act the way he does. She

provokes fear or love, but it is the male character that carries the story on; the active male figure is in control, with whom the spectator can easily identify (Mulvey 20). It is what happens with Catherine and the men in *Wuthering Heights.*She leads Heathcliff to carry the story on.

The conflicts between the characters are the consequence of Catherine's inner struggles. She is divided by her true love for Heathcliff and the social conventions. Catherine suffers from social pressures and prefers to live according to the normative female role. However, by marrying Edgar over Heathcliff, she perceives that she must repress her wild and passionate self. She must deny her true "nature" and, in doing this, she adopts a double character – the Catherine who loves Heathcliff and the suitable match for Edgar Linton - which is the basis of her ruin. And Catherine's death is the only possible resolution.

Catherine was raised in the middle of the raw and wild nature. She is free-spirited, spoiled, impulsive, and often arrogant; always trying to persuade everybody to do what she wants, and to achieve her wishes she manipulates people around her. Catherine is also an apparently independent woman who seems to be the author of her own desires, fantasies and thoughts. She is the active character moving the story forward and making things happen, and could be seen as defining the female gaze through her actions. But, is she able to keep her subjectivity and the power of agency? Has the narrative agency altered to make it the narrative of a woman? Or is Catherine's image framed by the three kinds of the *male gaze*? If so, is she able to disrupt such looks? In an attempt to answer these questions I will analyze whether and/or how Catherine's image is framed by the three kinds of the so-called *male gaze* - the look of the characters, the look of the reader, and the look of the author –, whether the three looks are really male and, if so, whether the *male gaze* is subverted by Catherine.

3.2.1 The Look of the Characters

"Why canst thou not always be a good lass, Cathy?" (41)

The first look, the look of the characters, refers to the ways characters see one another within the storyline, express their opinions and behave towards them. Although the men in *Wuthering Heights* have different opinions about Catherine, their views are shaped by the male point of view. Mr. Earnshaw, Joseph, Edgar Linton and Heathcliff, the male characters to be analyzed, base their opinions on what they observe and experience.

Mr. Earnshaw, Catherine and Hindley's father, has a short participation in the novel as he dies at the beginning of the story in chapter V. By this time, Catherine is twelve-years old, Heathcliff thirteen, and Hindley twenty. Mr. Earnshaw has a strange and strong affection for Heathcliff - whom he has brought from Liverpool, at the age of seven, to live with his children Catherine (six years-old), and Hindley (fourteen) - and treats him as his favorite. As a result, Hindley's hate is awakened by this affection. Mr. Earnshaw also prefers Heathcliff to Catherine. He is not used to playing with his children and is very severe with them. Mr. Earnshaw expressed his disregard for Hindley when he stated once that Hindley "was naught, and would never thrive as where he wandered" (Brontë 39). Nevertheless, he is even more critical of Catherine and reproaches her attitudes and considers her worse than her brother. We can perceive his reproof of Catherine's behavior when he says: "'Nay, Cathy,' [. . .] 'I cannot love thee; thou'rt worse than thy brother. Go, say thy prayers, child, and ask God's pardon. I doubt thy mother and I must rue that we ever reared thee!" (Brontë 41). Another situation that expresses his reproof is when he is to die and Catherine, in a rare scene of tenderness, due to the fact that she is ill, is leant against her father's knee, and he asks

her: “Why canst thou not always be a good lass, Cathy?” (Brontë 41). But what does he mean to be “a good lass”? At that time, to be “a good lass” meant to have an appropriate behavior, to be polite, quiet, and obedient, that is, the opposite of Catherine, who is mischievous, impulsive and arrogant, given to fits of temper, and always plaguing everybody to do what she wants.

Joseph, an elderly servant at the house of Wuthering Heights, is long-winded and fanatically religious, unkind, stubborn, and arrogant. He speaks with a thick Yorkshire accent. This character has little participation in the events, but in his few speeches he expresses his criticism on all the people around him. He is always tormenting and condemning everybody for what he considers sinful behavior and regards himself a chosen of God. When he is not working he prays for long periods of time, reads the Bible or cites parts about the condemnation of the sinners and practically obliges everybody to listen to him. But Joseph is even more severe in his judgment about Catherine, seeing her as a ‘bad girl’, censuring her manners and always encouraging her father to rule his children severely, but “always minding to flatter Earnshaw’s weakness by heaping the heaviest blame on the last [Catherine]” (Brontë 40).

One event that demonstrates his condemnation of Catherine is when Heathcliff leaves Wuthering Heigths. Catherine, at the age of fifteen, motivated by the desire to be a gentlewoman, decided to become engaged to the genteel Edgar Linton. She confesses to Nelly Dean that her soul truly belongs to Heathcliff, but as he is penniless, such an alliance would degrade her. Unbeknown to Catherine, Heathcliff secretly overhears the conversation between Nelly and Catherine in the kitchen, and leaves Wuthering Heights. Desperately, she tries to find him in the middle of a strong storm and eventually catches a fever and gets sick. When Hindley asks her why she is sick, Joseph

says that it is for she has been "running after t'lads, as usual!" (Brontë 86). Joseph then, tells Hindley about Edgar's often furtive visits to Catherine: "If I war yah, maister, I'd just slam t'boards I' their faces all on'em, gentle and simple! Never a day ut yah're off, but yon cat o' Linton comes sneaking hither" (Brontë 86). Joseph also tells him about Nelly Dean's help to hide this from Hindley: "and Miss Nelly, shoo's a fine lass! Shoo sits watching for ye i' t' kitchen; and as yah're in at one door, he's out at t'other" (Brontë 86). Then, with a very bitter tone, criticizes Catherine's behavior: "and, then, wer grand lady goes a-courting of her side! It's bonny behaviour, lurking amang t' fields, after twelve o't' night, wi' that fahl, flaysome divil of a gipsy, Heathcliff!" (Brontë 86, 87).

However, we can perceive that the facts are not really the way Joseph says. Catherine is not always running after boys. Joseph is thus a *fallible filter* for what he says about Catherine is not in conformity to what the text hints for the reader. Sometimes, he has inaccurate, misled perceptions of Catherine, basing his point of view on the values of patriarchal society and his religious bigotry.

Edgar Linton, Catherine's husband, was born and raised a gentleman; he is a wealthy man of high status, well-mannered, and instilled with 'civilized virtues'. Since the first time Edgar meets Catherine he gets impressed by her beauty and liveliness. Their first meeting occurs in chapter VII when she and Heathcliff wander to Thrushcross Grange to peep the Lintons' children and she is bitten by a dog. She is forced to stay at the Grange for five weeks to recuperate from the nip and although a different Catherine returns to Wuthering Heights, she continues being at the same time impulsive and sometimes behaves in inappropriated ways. But Edgar is infatuated with her and seems to be blind. He considers her a young lady who is a perfect match to whom he would like to marry. He is always trying to please her, does everything she

wants him to do and even ignores her bad behavior. An instance is the scene in chapter VIII in which he is visiting Catherine at Wuthering Heights and, in an access of fury, she pinches Nelly's arm spitefully, slaps her on the cheek, shakes Hareton and also beats Edgar. Despite this shocking behavior, he easily forgives her and still asks her to marry him (Brontë 71). They get married three years after Heathcliff runs away from Wuthering Heigths. In their wedding day, Edgar believes himself the happiest man in the world (Brontë 88).

However, as time goes by, Edgar changes his opinions and gets very critical of Catherine's behavior. For three years, Catherine and Edgar have a fairly good marriage, untroubled until Heathcliff's return. Heathcliff stays away for three years and returns a wealthy gentleman shortly after Catherine and Edgar's marriage. Heathcliff immediately sets about seeking revenge on all who have wronged him, including Catherine. At his return, Catherine is thrown into frenzied excitement. The wild love in her has been revived and so the conflict within her. Catherine changes her manners and Edgar tries, for better or worse, to control her and direct her actions turning Catherine into 'an ideal wife'. But when he perceives that she does not change her behavior, he tries to impose his opinions. This attempt to control her is clearly seen in the scene when Heathcliff has just returned from his trip abroad and wants to see Catherine. She gets very excited and Edgar then warns her: "Catherine, try to be glad, without being absurd! The whole household need not witness the sight of your welcoming a runaway gipsy" (Brontë 95). An ideal woman should not behave that way. She should have good manners and should not express her feelings so overtly, especially in front of other people.

Another event that expresses his annoyance about Catherine's behavior is when he criticizes her relationship with Heathcliff. Catherine, in an attempt to have Heathcliff

near her, invites him to come to their house, even against Edgar's wish, and confrontations between Heathcliff and Edgar happen frequently. Edgar exclaims to himself "this is insufferable! […] It is disgraceful that she should own him for a friend, and force his company on me! […] I have humoured her enough" (Brontë 113). Then he fiercely criticizes her actions and coerces her into choosing between him and Heathcliff:

> 'To get rid of me, answer my question,' persevered Mr. Linton. 'You *must* answer it; and that violence does not alarm me. I have found that you can be as stoical as any one, when you please. Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be *my* friend and *his* at the same time; and I absolutely *require* to know which you choose'. (Brontë 118)

What she does not do.

The fourth male character's look analyzed in the novel is the gaze of the enigmatic and implacable Heathcliff. *Wuthering Heights* can be considered the story of Catherine, or the story of Heathcliff, or even the story of both Catherine and Heathcliff. But despite the fact that he is the male protagonist, he is not a hero in the traditional concept. Heathcliff may resemble a hero in a romance novel who is usually recognized for his great courage and strength and can sacrifice his life for the greater good. But Heathcliff, despite his courage and strength, is not a romantic hero. He is more an anti-hero, and can even be considered the villain of the piece, although we readers are easily sympathetic to him. Readers alternately hate and sympathize with him throughout the novel. These feelings are borne out by his actions. He never does anything noble or virtuous; he does not perform one good or kindly action. Instead, his story is a long list of morally reprehensible actions, in the conventional sense. However, Heathcliff can also be seen as a victim of his oppressors since his arrival at Wuthering Heights when he is a powerless child. Even when Heathcliff changes throughout the novel, and turns into a brutal and tyrannical oppressor in order to secure his revenge, we, readers, try to

minimize or justify his sinister behaviors and attitudes, for we recognize a moral justice in what he has done to his tyrants. His savage and cruel attitudes are frequently followed by another action that justifies or explains them. They are also rationalized by what he represents: the unquenchable love, uncontrollable pride, and also his determined refusal to submit to circumstances or fate.

Catherine's image has also been shaped by this powerful character. Heathcliff has an obstinate love for her and can be considered as Catherine's almost identical double in their androgynous relation, as if they were a single being. This unity is well perceived when, in the scene in which Heathcliff sees Edgar and his sister Isabella arguing for the puppies, he asks Nelly: "When would you catch me wishing to have what Catherine wanted? or finding us [arguing] divided by the whole room?" (Brontë 46).

This can also be observed when, after Nelly tells him Catherine has just died, in a yell of pain he screams: "I *cannot* live without my life! I *cannot* live without my soul!" (Brontë 67). Catherine also expresses their unity when she tells Nelly she has accepted to marry Edgar but knows in her heart that she is wrong. Then she compares her love for Edgar and Heathcliff to explain her feelings:

> My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and *he* remained, I should still continue to be; and, if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seem a part of it. My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees - my love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I *am* Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable". (Brontë 82)

But despite such strong unity and love, Heathcliff is extremely critical of Catherine and blames her for having betrayed her heart by marrying Edgar and,

consequently, having ruined their love. He puts all the responsibility on Catherine's shoulders, and at the same time frees himself of any responsibility for their destiny. He considers her a cruel, false and selfish woman and also believes that she deserves to pay for her error and to be punished with death for having broken their hearts. He even claims that she had no right to choose her destiny. He is extremely emotional and cruel in their last meeting, when she is in her deathbed and, in an astonishing and touching scene, he opens his heart and expresses all his deepest feelings:

> You teach me now how cruel you've been - cruel and false. *Why* did you despise me? *Why* did you betray your own heart, Cathy? I have not one word of comfort - you deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears. They'll blight you - they'll damn you. You loved me - then what *right* had you to leave me? What right – answer me – for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, *you*, of your own will, did it. I have not broken your heart - *you* have broken it - and in breaking it, you have broken mine. (Brontë 161)

The power of the *male gaze* is clearly seen in this passage, for Catherine is blamed for the fears and feelings she provokes and is considered as the object of the anxiety and a threat which has to be dealt with and ultimately disposed of. Thus, she needs to be punhised, while not only Heathcliff but also the other men in the story are seen as the victims of her actions.

Up to now, my analysis of Catherine's image is derived solely from the perspective of male characters. But, according to Mulvey, the *male gaze* is different from the gaze of a man. It is a position, a place, and thus women, either in an audience or as characters, can also have the *male gaze*. When Mulvey mentions it, she is referring to the 'masculinization' of the spectator position, regardless of the actual sex; masculinity as 'point of view'.

Nelly Dean exemplifies the above. Despite the fact that Nelly is a woman, she has the *male gaze*, perhaps the most powerful one. Nelly Dean is the character who

expresses overtly her preference to defend the male values as we shall see next. This leads us to the second look, the reader's identification with the narrator's point of view.

3.2.2 The Look of the Reader

> *My heart invariably cleaved to the master's, in preference to Catherine's side; with reason, I imagined, for he was kind, and trustful, and honourable (107).*

The second look, the look of the reader, is realized by their identification with the male point of view. As Mulvey points out, spectators/readers are continually compelled to identify with a more general male point of view, either with the narrator's or the hero's. According to Mulvey, the narrator's and hero's identification leads the male audience to two kinds of pleasure: scopophilia/voyeurism and narcissism - men as spectators identify themselves either with the male narrator, or with the male hero, the ideal ego. But for women, according to Mulvey, the only option is to identify with the male point of view in a masochistic process. The same can happen in literature depending on the kind of reading. It is relevant to remember, as already mentioned, that the patriarchal experience contaminates the text and disseminates the patriarchal point of view contaminating, this way, the reader. Besides, women are taught to identify with the male point of view and accept as natural and legitimate a male system of values, unless, as Felski suggests, the reader questions and challenges the text's assumptions. It is important to emphasize here that the link of identification between the character and the spectator/reader is not always generated. Some spectators/readers, regardless their gender or sexual orientation, resist those identifications.

Emily Brontë employed an intricate narrative technique in *Wuthering Heights* that gives richness and greatness to the work. There are two obvious narrators,

Lockwood and Nelly Dean, and a variety of other narratives interspersed throughout the novel - some parts are narrated by Heathcliff, Isabella, Cathy, and Zillah. Lockwood, the new tenant at Thrushcross Grange, narrates the entire story as an entry in his diary and writes most of the narrative in Nelly's voice. This way, his narration forms a frame around Nelly's. She has witnessed and closely observed the events and also played some part in the narration she describes. Following Chatman's concept, Nelly is a *homodiegetic narrator* or *character narrator*, for she is the narrator and also a character who participated in the events that happened in the past. However, she does not literally see the events at the moment she recounts the story. On the contrary, she tells the story based on memories of past perceptions and conceptions.

Nelly is a censor of people's behavior regarding patriarchal values and at the same time a defender of the patriarchal system. She expresses her preference to act as a critical agent of such system and is frequently very severe with Catherine. Nelly is also prejudicious about her for she does not like Catherine's behavior and her willful and strong personality. From her perspective, Catherine does not live according to social expectations and does not behave the way a Victorian woman should do. There are uncountable scenes that prove Nelly's condemnation of Catherine and one of the most powerful demonstrations of such feeling is when she declares:

> My heart invariably cleaved to the master's, in preference to Catherine's side; with reason I imagined, for he was kind, and trustful, and honourable: and she - she could not be called the *opposite*, yet she seemed to allow herself such wide latitude, that I had little faith in her principles, and still less sympathy for her feelings. (Brontë 107)

In this scene Nelly, shows how strong her patriarchal point of view is. She emphasizes her preference to her master for he has good characteristics – is kind, trustful, and honourable - and her disregard for Catherine's feelings and for what she

considers questionable principles. Another scene that shows Nelly's disregard occurs in chapter IX, one of the most emotional and touching chapters, in which Catherine gives us, in my opinion, one of the most beautiful love speeches ever seen in literature.

One afternoon, Edgar was visiting Catherine and, in an access of fury, she revealed her bad character by pinching Nelly, and slapping Edgar for reproving her behaviour. He decided to go; but she asked him to stay. He was too weak and enchanted by her stronger will and this quarrel brought them closer and Edgar ends asking Catherine to marry him. That same day, in the evening, Catherine enters the kitchen, and Nelly perceives that she seems disturbed and anxious. Nelly believes she is sorry for her bad recent behavior. Nelly then asks herself: "Is she sorry for her shameful conduct? [. . .] That will be a novelty, but she may come to the point as she will - I shan't help her! No, she felt small trouble regarding any subject, save her own concerns" (Brontë 76). Nelly expresses her condemnation of Catherine's behavior and her refusal to forgive her or advise her and help her to solve or at least minimize the trouble caused by her action. In fact, Catherine wants to tell Nelly that Edgar has asked her to marry him and to know whether she is right or not to have accepted his proposal. But Nelly is not willing and even refuses listening to her. But as Catherine insists, she ends up listening to her, although a bit annoyed. Then Nelly puts her through a rigid interrogation in order to judge Catherine's choice. Nelly considers her inquiry not injudicious "for a girl of twenty-two," as if she were more capable to judge Catherine for she was older, more mature and sensible (Brontë 77). Then Catherine presents a list of reasons for marrying Edgar, which Nelly condemns one by one. And when Catherine finally says that if she and Heathcliff married they should be beggars, but if she marries Edgar she can aid Heathcliff to rise, and place him out of Hindley's power, Nelly claims that this is the worst argument she ever heard. Nelly argues that "it only goes to

convince me that you are *ignorant of the duties you undertake in marrying*; or else that you are a *wicked, unprincipled girl*" (Brontë 81, 82 emphasis added). A very bitter critique.

In the same scene we can perceive that Nelly is not in favor of Catherine. Although she is a servant who is supposed to serve and take care of the people around her, she does not help them, especially Catherine, in many difficult situations when she could. In this scene, she denies helping Catherine by allowing her to give her speech, and by not telling her that Heathcliff is in a dark corner in the kitchen. In addition, when Nelly perceives that Heathcliff steals out, she just asks Catherine to keep quiet for Joseph is coming. She lies.

But one of the most important events that shows Nelly's disregard for Catherine occurs in chapter XI. In one of Heathcliff's visit to Catherine at Thrushcross Grange, when she was already married to Edgar, Nelly saw him kiss Isabella in the courtyard. She told Catherine what had happened, and when Heathcliff came in, the two had an argument. During the discussion, Edgar came in, demanding Heathcliff to leave his house, who scornfully ignored him. Edgar motioned for Nelly to fetch reinforcements, but Catherine angrily locked the door and threw the key into the fire when Edgar tried to get it from her. Humiliated and furious, Edgar was mocked by Catherine and Heathcliff, but he hit Heathcliff and went out by the back door to get help. Heathcliff, after having been advised by Nelly, decided to leave. Edgar returned and demanded to know whether Catherine would drop Heathcliff's acquaintance. She had a sudden burst of ill temper, ending with a faked fit of frenzy. When Nelly told Edgar that she was pretending - for she had told her that she would do that when appropriate - Catherine ran to her room, shut herself and refused to come out or to eat for several days. Then, she became ill and mad. After three days, Catherine asked Nelly for some food and water because she

thought she was dying. She got indignant to hear that Edgar was not apprehensive for her and it became clear to Nelly that she was delirious. Catherine thought she was a child again in the moors, and was frightened to see her own face in the mirror. Catherine opened the window and talked to Heathcliff, who was not there, as though they were children again. However, despite Catherine's behaviour, Nelly thinks she is just pretending to be ill to call Edgar's attention and does not tell him the real state of Catherine. Nelly's fault in telling Edgar what was happening is responsible for a considerably important part in Catherine's death. When Edgar came in, he got much concerned for Catherine and very angry at Nelly for not having told him what was really happening.

Here we can perceive Nelly's unreliability for her erroneous interpretations of the facts do not correspond to the facts that we, readers, see. Nelly's perceptions are not always the same as those of the characters, or of the real or implied author. She comments on other characters' feelings and thoughts based on her own interpretations of what she can see and hear. Consequently, Nelly's credibility is seriously compromised and the readers wonder the degree to what we accept her adequacy as conveyor of the main story. So, Nelly, following Chatman's concept, is an *unreliable narrator,* and readers are exposed to the story through her limited point of view.

It is relevant to remember that the viewpoint from which a story is told and the (kind of) reading it elicits have an important role in understanding and constructing the meaning of a story. In *Wuthering Heights,* Nelly adopts a patriarchal point of view despite being a woman, and Catherine's image is shaped by her male point of view. However, the identification between the reader and the narrator can be avoided if readers resist those identifications. This leads to Silverman's argument that the gaze could be adopted by both male and female subjects, and that the female is not always in

the passive position. As de Lauretis asserts, the female spectator is always involved in a 'double-identification' with both the passive and active subject positions. Thus, the female spectator can be the bearer of the gaze, and thus, the active subject in the process in order to resist identifying with the male point of view, in this case, with Nelly's.

However, despite the fact that Nelly criticizes Catherine harshly, condemning her relationship with Heathcliff as immoral, she can be considered, perhaps not in Brontë's but in the patriarchal view, as an ideal woman, for she is always involved in all the character's lives by taking care of the houses and of the people around her, advising and feeding them. But despite this involvement she is able to remain at a safe distance from the characters and their real feelings. As Lockwood refers to her at the beginning of the story, Nelly is a "human fixture" (Brontë 30), which is able to bear the problems and survive throughout time, like the two houses, Wuthering Heights and Thrushcross Grange. She is a survivor as every narrator should be. It is as if Nelly had impassivity, immunity, not allowing herself to get involved in other people's problems. Yet, in some situations we can see that she is not so able to distance herself from the events and expresses strong emotions.

Perhaps Nelly's detachment is a technique Brontë applied so that she could be able to tell the whole story and this way, through Nelly's voice and behavior, put her own voice and opinions within the narrative. Thus, readers can perceive the presence of an authorial voice infiltrated in the narrative, not necessarily in the narrator's voice. This presence is that of the implied author. It is important to remember that although the reader is active and creative, he/she is responsible for only one-half of the actualization. The other half belongs to the implied author. This leads us to the third look, the look inscribed in the author's point of view.

3.2.3 The Look of the Author

The third look, the look of the camera in cinema, can be translated in literature as the look of the author. It is inscribed in the way the novel was constructed by the real author taking into account plot, in the author's point of view inserted in the narrative, and also in the way people are taught to read.

The author's role in a fictional narrative is relevant and it is also important to have in mind that the meaning of a work is dependent on the interaction between reader and real author – realized by the implied author - and that a text can have an infinite number of interpretations. As already cited in chapter 2, "spectators bring different subjectivity to the film according to sexual difference, and therefore respond differently to the visual pleasures offered in the text" (Stacey 452). I would add this also happens in literature as well.

Another relevant issue we should not forget is that the author's gender is important, but we should be careful to avoid both "over-feminization" - by thinking that everything can be explained by gender -, and also "under feminization" - by denying the signs of gender. As I have previously mentioned, despite the fact that *Wuthering Heights* was written by a woman, that does not mean that we should accept and embrace what is on the page. We should read critically, mainly because Brontë's novel displays a very intricate structure with feminist elements inserted into a patriarchal context - the construction of some characters with both masculine and feminine characteristics, and Catherine's position of social confrontation can be some of these feminist elements. The patriarchal frame of the novel is clearly present, as well as the fears and desires in the unconscious structures of patriarchal society. However, although *Wuthering Heights* questions patriarchal values and initially brings forward a possible female gaze - and

therefore could be seen as questioning Mulvey's argument of a *male gaze* - the female gaze turns into the traditional *male gaze*.

Brontë's choice of Nelly as a narrator is very crucial, for as a servant, she is everywhere she needs to be. She is present and personally involved in all that happens, for she was raised with the children, Hindley, Catherine, and Heathcliff, and is always involved with all the characters as time passes by. Thus, as readers, we do not miss any of the most crucial moments due to Brontë's choice. Examples of this abound. In chapter IX, Catherine compares her love for Edgar – "like the foliage in the woods" that time will change - and her lover for Heathcliff – that "resembles the eternal rocks beneath - a source of little visible delight, but necessary" (Brontë 82). Another crucial and intense event occurs in chapter XV when Caterine is in her deathbed. Heahcliff, after had Nelly promissed to help him to have perhaps the last reunion with Catherine, furtively entered the room through the opened door. Catherine was eagerly waiting for him. Their reunion was bitter-sweet: though passionately glad to be together again, she accused him of having killed her. Heathcliff warned her not to say such things when he would be tortured by them after her death. Besides, she had been at fault by abandoning him. After some more time of intense and emotional talk, they held each other closely and wept until Nelly Dean warned them that Linton was returning. She begged him no to leave, since she was dying and would never see him again. He stays until Edgar entered the room, put Catherine on Edgar's arms and left (Brontë 163). This passionate scene between Catherine and Heathcliff is probably the emotional climax of the novel.

Another disturbed scence witnessed by Nelly occurs in chapter XVI, when Catherine died two hours after giving birth to a daughter and Nelly went oustide to tell Heathcliff. He cursed Catherine and begged her to haunt him so he would not be left alone. In an ardent agony, he cried out: "Be with me always - take any form - drive me

mad! only *do* not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!" (Brontë 167). Then, he dashed his head against the tree and holowed like a savage beast. These are just a few examples of many intense and disturbing moments Nelly is present.

Nevertheless, Nelly does not only witness the most crucial events of the story; she participates actively and influences the actions of major characters and still passes value judgments. As a censor of people's actions and also a defender of the patriarchal system, Nelly frequently reproaches Catherine's un-Victorian behavior: she should be delicate, benevolent, an obedient daughter, a submissive wife, and also a good mother. More than once she admits to disliking Catherine intensely; she constantly admonishes Catherine for her improper behavior, comments with Lockwood that Heathcliff is "rough as a saw-edge, and hard as whinstone" (Brontë 33), and considers Catherine and Heathcliff's love as immoral.

However, that does not mean that Nelly's voice expresses Brontë's opinions or that Brontë necessarily agrees with Nelly's views or behavior. In fact it is the opposite: Brontë uses Nelly's opinions and actions to make the reader reflect on the extent to which Nelly is right in her comments and conclusions. We can perceive that there are many contradictions in what Nelly says, and the facts are not always the way she narrates them. One could argue that Brontë subtly drives readers to judge Nelly's actions. We are frequently expecting Nelly to help those in difficult situations, including being truthfull. However, Nelly never acts to change or improve anything, despite being the only person who is able to do so. This leads us to not completely sympathize with her and be critical of her actions, even though she is apparently the most sensible and reasonable person in the story.

One adequate instance of what has been said is Heathcliff's first introduction to the Earnshaw family, described in chapter IV. Mr Earnshaw had promissed to bring to each of his children, Hindley and Catherine, a present from Liverpool. Instead, he brought Heathcliff with him and the presents had been lost or broken. Initially, Heathcliff was not welcomed by the children, Mrs. Earnshaw, and neither Nelly. On Heathcliff's first night at Earnshaw home, she placed him "on the landing of the stairs, hoping it [Heathcliff] might be gone on the morrow" (Brontë 35). The next morning, when Mr. Earhsaw found out what had happened to Heathcliff the previous night, he got very angry with Nelly and sent her out of the house.

Another example occurs in chapter IX, when Nelly Dean does not tell Catherine that Heathcliff is in the kitchen listening to her talking. Catherine's speech is very long and Nelly could have avoided the complications her speech aroused. She also precipitates Catherine's death by withholding from Edgar her real state and the seriousness of her illness.

The second element to be analyzed in the third kind of look is *plot*. As Richard Pearce has noted, "Successful representation of the *male gaze* depends on its seeming natural, or on suppressing the medium" (44). We readers should 'not' be aware that we are reading a book. It is as if we were seeing real life with real characters, not noticing the composition and arrangement of the scenes, the angle from which the narrator focuses, etc. It also depends on "imposing unity through coherent narration, casual structures, unified characters, central characters, recurrent motifs, and satisfying endings. And this unity denies Otherness by ignoring it, [. . .] punishing it for its threatening desires, or recuperating it into the accepted system" (Pearce 44). This happens in *Wuthering Heights*. When we read the novel we have the feeling that the story really happened and the characters really existed. Although we may not feel

familiar with the world of the novel, we are acquainted with the universal feelings such as love, anger, revenge, and grief, present in the story. Also, there is a coherent narration and a satisfying ending according to the patriarchal values of the time it was written.

Brontë's novel has a very elaborate and complex narrative structure that deserves special attention, for it is a powerful tool for the author to convey meanings. Through close analysis, readers can interpret and uncover the ideological implications of such a structure and what the narrative design of the novel reveals about the value judgments assigned by characters and readers to the story as a whole, especially to Catherine and Heathcliff, and to the social order into the Victorian period.

All the actions in the story of *Wuthering Heights* lead to the ultimate end: the restoration of power to the Earnshaw family. The story can be divided into two parts, with seventeen chapters each, in which the second half symmetrically duplicates the first half. It is as if the second part mirrored the first one. There is a multiplicity and repetition of narrative patterns, characters, names, elopements, secret letters, and ghosts in the novel, just to name a few. The story is circular and repeats itself in the form of repetition with variation.

The novel is divisible into two equal plots: the first one refers to Catherine Earnshaw, Heathcliff, and Edgar Linton[30]. It relates the story of Catherine from the days of her childhood, her relationship with Heathcliff, her marriage with Edgar and also her decline, fragmentation and consequent death. The second plot refers to Catherine Linton (Catherine's and Edgar's daughter), Linton Heathcliff, and Hareton Earnshaw. It is very interesting how Brontë organized the mirrored marriage plots: from Earnshaw to Heathcliff to Linton and, conversely, from Linton to Heathcliff to Earnshaw. The

[30] In order to understand better the composition and repetition of the names see appendix 2, page 97.

second part narrates the story of the second generation, the story of Cathy[31], Linton and Hareton, and also the final restoration of power to the Earnshaw family. As already mentioned, it is as if the novel's second half mirrored the first, but in the 'right' way. At the end, as we shall see next, everything is in their 'right place', in accordance to the patriarchal values of that time.

Another interesting element that establishes the symmetry of the narrative structure is the inverted sequence of actions. In the first part of the novel, Catherine moves away from Wuthering Heights to Thrushcross Grange after getting married to Edgar Linton. The opposite happens in the second part, in which Cathy moves away from Thrushcross Grange to Wuthering Heights after getting married to Linton Heathcliff.

There are many other parallels between the two generations within the story. For example, in the first generation, after Mr. Earnshaw's death, Hindley, the current master of Wuthering Heights, degrades Heathcliff to the status of a servant and lets him degenerate socially and intelectually, in order to gain his revenge on him and separate him from Catherine. The same way, in the second generation, Heathcliff degrades Hareton, Hindley's son, to the same condition and also lets him degenerate socially and intelectually and consequently separates him from Cathy. Another parallel is Linton Heathcliff, the son of Isabella and Heathcliff, who represents Edgar Linton, a gentleman but a coward and weak character, who also marries a woman named Catherine. Frances and Catherine are also significant examples of the novel's symmetry, for both died in childbirth, one in the first part, and the other in the second one.

But the most relevant parallel is the two Catherines, mother and daughter, through which Brontë presents a 'corrective story'. Cathy has the same handsome dark

[31] For clarity's sake, I will refer to Catherine's daughter as 'Cathy'.

eyes of her mother Catherine and also some traits of personality that resemble those of her mother: she is willful, temperamental and spirited. Yet, as Nelly states, she is not so intense as her mother:

> Her spirit was high, though not rough, and qualified by a heart sensitive and lively to excess in its affections. That capacity for intense attachments reminded me of her mother; still she did not resemble her; for she could be soft and mild as a dove, and she had a gentle voice, and pensive expression: her anger was never furious; her love never fierce; it was deep and tender. (Brontë 188)

Cathy is seen, from the perspective of the patriarchal society, as a model of the Victorian woman, the opposite of her mother. While Catherine is a wild child always rebelling against her father, Mr. Earnshaw, Cathy promises to become an ideal woman: an obedient daughter and submissive wife, benevolent, and also a good mother. Cathy is extremely careful and tender with her father Edgar. An event that shows her carefulness is the occasion, in chapter XXVIII, when she elopes from Wuthering Heights to spend some time with her father during his last few hours of life - the opposite of Catherine who often elopes from her father and her older brother to run on the moors with Heathcliff. Perhaps Cathy's virtues are due to the fact that Nelly has taken care of her since she was a baby, for her mother died in childbirth, and has brought her up in accordance to patriarchal values. Since Nelly is a defender of the patriarchal system, she passes her values to Cathy through education.

Another event that shows that Cathy fits the model of an ideal woman occurs in chapter XXVII, when in one of the visits to her cousin Linton, with whom she has had a relationship, Heathcliff ordered Linton to take Cathy in the house, which he did, against her will. Heathcliff, then, pushed Nelly into the house and locked the door behind them. Nelly and Cathy are forced by Heathcliff to stay in Wuthering Heights until Cathy married to Linton. She married him and when she knew her father was

dying she forced Linton to help her escape in time to see her father again, and Edgar dies happy. Heathcliff fetched Cathy to Wuthering Heigths to take care of Linton, who was also dying. Catherine agreed to go because he was all she had to love. She does not rebel and passively accepts everything even against her ill. Although she does not like Linton and Heathcliff, she takes care of them, prepares tea, and helps Nelly to take care of the house. She is benevolent and forgives the rude treatment dispensed by Heathcliff to her. If Catherine were in her place things would probably be different. She never accepted orders and always did things the way she wanted to without taking the consequences into consideration.

In the last chapter of the book, after her first husband Linton died (in chapter XXX), Cathy is to marry Hareton, Hindley's son and also her cousin. She teaches him how to read and write and helps him to recover the properties that were rightfully his. Cathy, for a brief moment, is allowed the phallic power; she is the active part, but only enough to help Hareton to take his rights. Then, Cathy turns again into an ideal wife. She is a non-threatening individual to the malehood and also an object of the *male gaze*. Catherine and Heathcliff are then substituted by Cathy and Hareton, a 'more civilized' and 'more adequate' couple according to the patriarchal point of view. They can be seen as an improvement on what was possible for Catherine and Heathcliff. The story is renewed and the order reestablished. And the positions of male and female are restored. Everything comes back to their 'right place'. To preserve the *male gaze* is to preserve a patriarchal notion of society.The younger generation fulfills the expectations of what is socially acceptable: a good marriage, a happy home, traditionally organized roles, and a familiar moral system. Through this happy ending, Brontë shows the way society repelled Catherine's originality when she tried to be different from what people expected her to be. The protection of the *male gaze* is done by turning Catherine into a

mad woman, and the ultimate solution is to destroy the threat, the object of anxiety. She is banned from the story, in the middle of the book, for going against the phallic order, being subversive and violating the accepted standards of social behavior. For this reason, she needs to be punished: she goes into decline, suffers and finally dies. The threat to the establishment is finally destroyed.

A question can then be raised: do we agree with the idea that Catherine had to be punished? We probably do. For, according to the way we are taught to read, we are compelled to accept what we read as natural, correct and inevitable. As Judith Fetterley has noted, although women do not find their own lives reflected in art, they learn to identify with male values and believe it true and natural. This is a good way to teach women how to behave properly. This way, men maintain the *status quo* by keeping women under their control.

To conclude the discussion so far, *Wuthering Heights* initially provides readers with the possibility of a female gaze within the narrative in which Catherine seems to be the bearer of the gaze and the active subject. She tries hard to keep her subjectivity and the power of agency and also to make the narrative, the narrative of a woman. But, is she able to do so? Is she able to break the *male gaze*? If so, how?

3.3 Is the *male gaze* broken?

At the beginning of *Wuthering Heights*, Catherine becomes the one moving the story line forward and making things happen. But only initially. After some scenes, the story is again gradually moved to the story of the male character, turning the gaze to a more traditional *male gaze*. Catherine's active career is brief and rather quickly put to an end.

Catherine has been a willful and spoilt girl since she was a child; always trying to persuade everybody to fulfill her wishes and to achieve them she manipulates people around her. Her father's peevish reproofs wakened in her a naughty delight in provoking him: "she was never so happy as when we were all scolding her at once, and she defying us with her bold, saucy look, and her ready words", says Nelly (Brontë 41). When she was playing, she liked to give orders and command her companions. As Nelly says

> she had ways with her such as I never saw a child take up before; and she put all of us past our patience fifty times and oftener in a day: from the hour she came down-stairs till the hour she went to bed, we had not a minute's security that she wouldn't be in mischief. Her spirits were always at high-water mark, her tongue always going - singing, laughing, and plaguing everybody who would not do the same. (Brontë 40)

She also induces Heathcliff to marry Isabella, telling him about Isabella's love for him, though she tries to convince Isabella that Heathcliff is evil. Besides, she is responsible for Edgar's death, and even after death she continues to have influence on Heathcliff, calling him to join her. Catherine also expresses her disapproval towards the men of her life.

She looks critically at Edgar and Heathcliff, accusing them for having broken her heart: "You and Edgar have broken my heart, Heathcliff! And you both come to bewail the deed to me, as if you were the people to be pitied!" (Brontë 158). Moreover, in chapter VIII, she insults Heathcliff. She also acts indignantly, when she says both Edgar and Heathcliff do not deserve her love and affection; or cynically, when she returns from Thrushcross Grange and laughs at Heathcliff's dirty hands. She calls Edgar a coward and expresses her indifference and contempt for him: "'Have you been listening at the door, Edgar?' asked the mistress, in a tone particularly calculated to provoke her husband, implying both carelessness and contempt of his irritation" (Brontë 114).

But Catherine wants everything - to love both Edgar and Heathcliff -, and develops a double character, which leads her to her own destruction. She suffers from the pressure of society and prefers to live according to the socially expected female role and marries Edgar denying this way her love for Heathcliff. Consequently, she faces personal disintegration, falls ill and eventually dies. She tries to control her life and the world around her through the use of her illness, but she fails and her illness ends up destroying, not only her life, but also the life of others.

As Mulvey states, even when women are in the subject position, they see men as active agents and are concerned about how men will see them. Thus, women are framed by the *male gaze* either in the position of object or subject. As Richard Peace observes: "The strong women in classic Hollywood films begin by being framed as subjects with their own desires, but end by looking the way their husbands wanted them to look" (42). This is what happens to Catherine in this classical narrative. Her image is finally shaped by the three kinds of *male gaze*, and although she tries to subvert it, she does not succeed and ends up becoming what men want her to be. Thus, the female gaze is swayed to become yet again a *male gaze*, a defence of patriarchy and masculinity.

CHAPTER FOUR

Conclusion

Since one of the concerns of gender studies is to reflect on how gender is represented in literature, this study was carried out with the objective of investigating the representation of women in Emily Brontë's *Wuthering Heights*. The main objective in analyzing the representation of gender in Brontë's novel was to verify whether Catherine's image is shaped by the three kinds of look of the so-called *male gaze* and whether the reader identifies themselves with such looks. Besides, I intended to verify the extent to which Mulvey's theoretical paradigm produced to cinema could be articulated specifically in relation to a literary text written in the nineteenth century.

Wuthering Heights initially on the surface seems to challenge Mulvey's idea of a *male gaze*. The novel offers a possibility of a reversed definition of the *male gaze*, that is, the existence of a female gaze. Catherine is at the beginning of the story the active part that propels the story forwards, and makes things happens. She adopts the masculine traits and positions, and is the bearer of the gaze. However, she does not fit into the system; she does not fit into the traditional patriarchal order, being this way, a threat to the establishment. And as the story goes on, she loses her power of agency and the female gaze turns into the traditional *male gaze*. The only way to keep it is to destroy its threat. Then, the only possible end is Catherine's death and she is banished from the world of *Wuthering Heights* in the middle of the book.

The turning point from the supposively female gaze to the *male gaze* is not easily detected. Perhaps it is a more gradual event. When Heathcliff leaves Wuthering

Heights, after hearing Catherine saying that it would degrade her to marry him, she is left with no other possibility than to wait him passively. The turning point can also be when she gets married to Edgar and have to change her manners. From that moment on, she should behave the way a married woman should do. For instance, when Heathcliff returns from his journey and wants to see Catherine, she gets very excited. Edgar warns her to not express her feelings so overtly, for it is not appropriate for a married woman. Edgar also orders her to choose between him and Heathcliff's acquaintance, and she is obliged to make a decision. After an angry discussion in the kitchen with Edgar and Heathcliff, Catherine locks herself in her room and refuses to eat for some days. Initially she is trying to call Edgar's attention, but then she becomes really ill. However, Edgar is not apprehensive for her. She is no longer in control of the situation. She is losing her power of agency. Catherine tries to break the *male gaze*, but she is not able to do so and her ultimate action is to surrender to death. Thus, the female gaze is swayed to become yet again a *male gaze*, a defence of patriarchy and masculinity.

To conclude, Catherine's image is shaped by the *male gaze* and readers are left with the choice of identifying or not with it. In the era of classical Hollywood cinema - the object of Mulvey's first article in which she establishes the existence of a *male gaze* - viewers were encouraged to identify with the protagonist of the film, who tended to be a man. Today things are different. Some spectators/readers, regardless their gender or sexual orientation, are more aware of the 'dangers' present in films or books and resist to those identifications. The link of identification between the character and the spectator/reader is not always generated. Of course, it depends on the atittude of them in front of a given text, be a film, a novel or any other kind of art.

Although *Wuthering Heights* is an example of the existence of the *male gaze* and seems to exhibit its character Catherine in perfect concordance with Laura Mulvey's

contentions in "Visual Pleasure and Narrative Cinema," there are other issues not addressed by her initial article. One of them is the representation of masculinities. As Benshoff and Griffin has noted, the representation of gender (and analyzing those representations) encompasses more than just women: "Representations of men and masculinity are just as socially constructed as are those of women and need to be explored in a similar manner" (245). This issue would be very interesting to be developed in a further analysis since *Wuthering Heights* offers many elements regarding it. It was not the objective of this thesis to analyze masculinities, but I think it is relevant to mention some examples of how this issue could be developed. Heathciff, for example, offers abundant elements to the analysis of masculinities. In chapter VII, for example, one day after Catherine returned from a five-week stay at Thrushcross Grange, they would have a Christmas party at Wuthering Heights and the Linton children were coming. Heathcliff approached Nelly and asked her to "make him decent" because he was "going to be good" (Brontë 55). Nelly groomed him and rearranged his hair. This way, Heathcliff was put on display for the approving gaze of others. In fact he just wanted the admiration and approval of Catherine. Another event that could be analyzed is when he returns from his misterious journey a wealthy gentleman. He wears fine clothes and behaves as a gentelman. In this situation, he is also presented for the approving gaze of others. Edgar and Hareton are also rich characters to be analyzed regarding masculinities. Hareton, for example, after his father's death, is degraded by Heathcliff to the position of a servant. He becomes a rude, uneducated and illiterate boy. However, at the end of the book, Cathy teaches him how to read and write, and help him to become a gentleman and to recover the properties that were rightfully his. Consequently, Hareton's look is perfect for the approving gaze of Cathy as well as of the readers.

Other issues that could be developed in *Wuthering Heights* are race and class. Throughout the novel characters are predjuged by their race, class, or education. Heathcliff, for example, has no race or ethnicity. Nobody knows his past or his name. When he is first introduced in the novel, he is described as a "dirty, ragged, black-haired child" (Brontë 35). For this reason, people are very prejudiced about him. He is called a 'dark-skinned gypsy' several times, and the Lintons treat him badly and send him way from their house because of his appearance. Heathcliff notices that whereas he is treated by the other people like a servant, Catherine has been treated as a "young lady". This social difference between the two will be crucial, for Catherine, in order to gain social position, decides to marry Edgar Linton rather than Heathcliff. The distinct division of social position difference between the two families is also an important aspect to be analyzed. Although both families belong to the upper-middle class, the gentry, the Earnshaws seem to be of a lower class than the Lintons who are wellborn and well-bred people, and do not seem to have a so harsh life in the fields, like the Earnshaws.

I have chosen the novel *Wuthering Heights* to demonstrate the existence of the *male gaze*, but also to propose that Mulvey's argument about the *male gaze* produced to film analysis is also valid and can be applied in the investigation of a literary text produced in the nineteenth century. Although Mulvey's first article "Visual Pleasure and Narrative Cinema" was published in the mid-seventies and aroused a considerable controversy amongst theorists, especially amongst feminists, it is still valid not only in today's cinema analysis but also in the analysis of other kinds of art, regardless the time they were produced. As Yvonne Rainer argues, "despite countless subsequent debates around genderboundidentification, spectatorship, and the politics of the gaze" [. . .] the ramifications of her painstaking ruminations [. . .] are still provocative, however assimilated, diffused, regurgitated, or dismissed" (167). It is not possible neither

sensible to dismiss Mulvey's ideas concerning the *male gaze* and its origins, for the use of psychoanalitic theories, despite all the criticism, is still relevant to explain and understand the *status quo* and the patriarchal order in which we are inserted. The psychoanalytic theory is also appropriate in demonstrating how the unconscious of patriarchal structure has shaped the film or book narratives and agencies, and how this also becomes a dominating force in preserving the *male gaze*.

APPENDIX 1:

CHRONOLOGY:

1500 - The stone above the front door of Wuthering Heights, bearing the name of Hareton Earnshaw, is inscribed, possibly to mark the completion of the house.

1757 - Hindley is born.

1758 - Nelly is born.

1764 - Heathcliff is born.

1765 - Catherine and Isabella are born.

1771 - Mr. Earnshaw brings Heathcliff to live at Wuthering Heights.

1774 - Mr. Earnshaw sends Hindley away to college.

1777 - Mr. Earnshaw dies; Hindley and Frances take possession of Wuthering Heights; Catherine first visits Thrushcross Grange around Christmastime.

1778 - Hareton is born in June; Frances dies; Hindley begins his slide into alcoholism.

1780 - Catherine becomes engaged to Edgar Linton; Heathcliff leaves Wuthering Heights.

1783 - Catherine and Edgar are married; Heathcliff arrives at Thrushcross Grange in September.

1784 - Heathcliff and Isabella elope in the early part of the year; Catherine becomes ill with brain fever; young Catherine is born late in the year; Catherine dies.

1785 - Early in the year, Isabella flees Wuthering Heights and settles in London; Linton is born.

1785 - Hindley dies; Heathcliff inherits Wuthering Heights.

1797 - Young Catherine meets Hareton and visits Wuthering Heights for the first time; Linton comes from London after Isabella dies (in late 1797 or early 1798).

1800 - Young Catherine stages her romance with Linton in the winter.

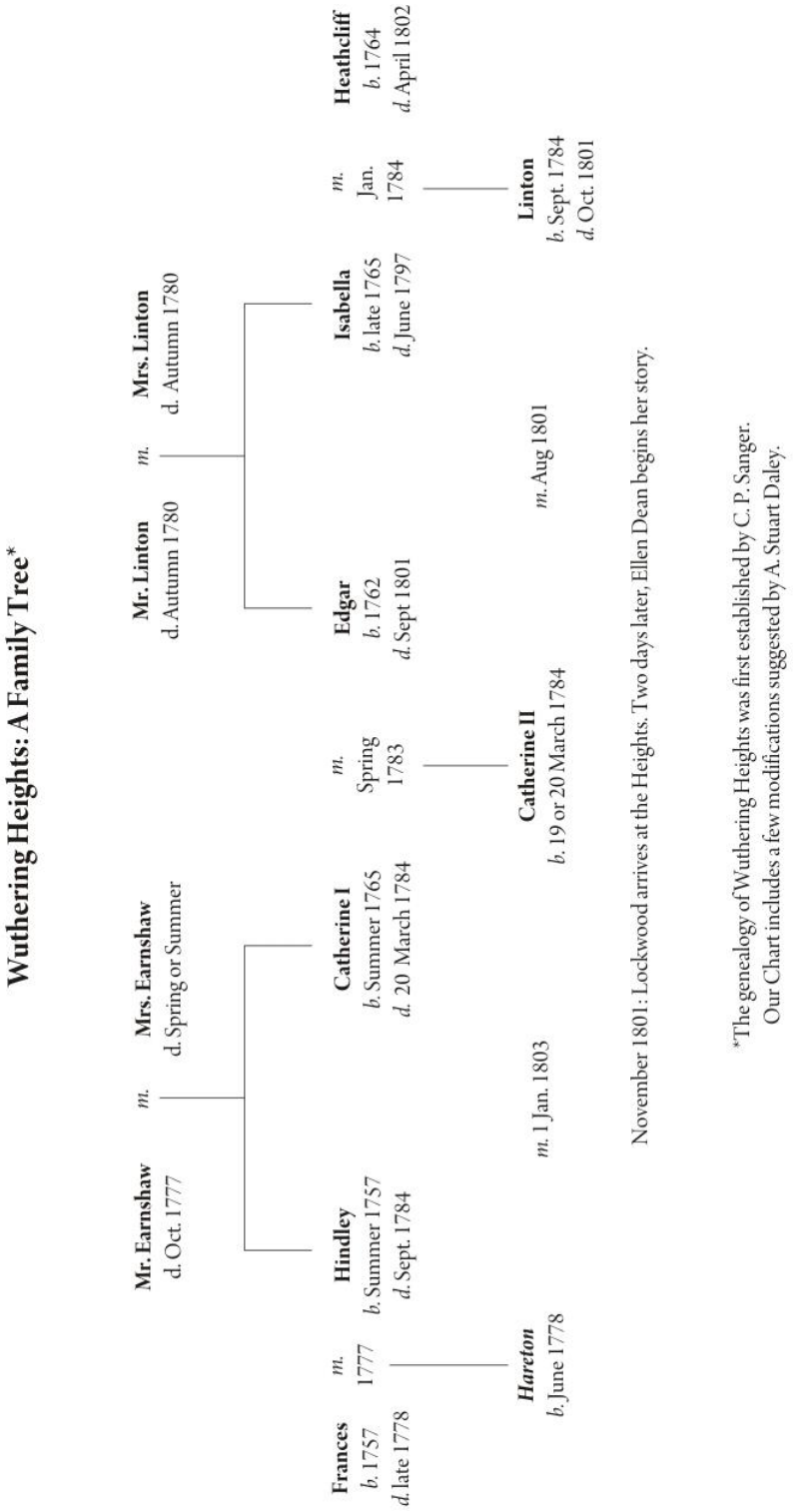
1801 - Early in the year, young Catherine is imprisoned by Heathcliff and forced to marry Linton; Edgar Linton dies; Linton dies; Heathcliff assumes control of Thrushcross Grange. Late in the year, Lockwood rents the Grange from Heathcliff and begins his tenancy. In a winter storm, Lockwood takes ill and begins conversing with Nelly Dean.

1801–1802 - During the winter, Nelly narrates her story for Lockwood.

1802 - In spring, Lockwood returns to London; Catherine and Hareton fall in love; Heathcliff dies; Lockwood returns in September and hears the end of the story from Nelly.

1803 - On New Year's Day, young Catherine and Hareton plan to be married.

Appendix 2[32]:



[32] This table was taken from *Approaches to Teaching Emily's Brontë's Wuthering Heights*. Edited by Sue Lonoff and Terri A. Hasseler. p. 6.

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